TWENTY-FOUR PAGES

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CARL H. PERIN.

THE MATINEE GIRL

AND now your vacation!

The Matinee Girl hopes that it will be a pleasant one, and not only pleasant, but a freshening, modeling, revivifying one, a vacation that will tell beneficently upon your future life and the rest of your career.

I like to think of a vacation in its primitive sense, as a vacating of old chambers, a stepping out of worn ruts, a May moving day of mental effects.

How will you spend the vacation?

In New York, looking for an engagement? Very well, then! Do so if you must and extract from the situation the best that is in it.

Reflect that you are enjoying your vacation while actively pursuing the opportunities for a good engagement next season, on the ground, the spot of vantage, much better than you would if lolling in the country chafing because of the lack of that engagement. It is well for the body to take its needed rest. It is infinitely better for the controlling mind to maintain its poise. Rather than go to the country and fret, stay in town and work for the desired contract.

If you stay in town there are compensations numberless for lost rusticity. Some day every one will know that, geographically considered—I am making no apology for the high temperature of its morals—New York is one of the coolest of spots, a Summer resort approaching the ideal. For a surf bath you need not pack yourself into a struggling mass of sweltering humanity on a steaming trolley car, and ride and ride and ride until your head itself seems to revolve in dizzying revolutions, and you are ready to topple into the arms of a policeman or a newsboy when you hear, "All out!" Down at the Battery the little floating houses at the point of the island offer their cheap and satisfying baths, and there's the Batery Park, so cool and green that immigrants first seeing it fancy the ship has treacherously turned tail in the night and taken them back to the Emerald Isle. There's the Battery Park to rest in afterward, while your eyes wander far seaward and your fancy builds beautiful shining structures in Spain.

If your eyes are tired of unyielding stone façades, and buildings so impudently high that some day St. Peter may lose patience and get out an injunction against them, there is always Central Park, besides all the cool green corners the city has spared for breathing places for the people.

I wonder if you know Central Park. Few of us do. Not the garish, dusty, noisy end abutting into the shrieking city and a mere sounding board for its nerve lacerating noises, nor the Zoo, nor the Mall, nor the lake, but farther on, where the heavy footed do not follow, past the many entrances, east and west, past the cool green heart of it, to the rocky, unexplored, delightfully natural northwest corner. I have tramped that corner a hundred times, and met but two persons, an Englishman who asked his way out of the wilds, and said, looking near-sightedly up into the branches of the highest trees on Manhattan Island, "Bah, Jove! I didn't know New York had anything so blooming beautiful," and an outdoor girl with a swinging walk and wild rose cheeks, who said she felt at meeting me in her sylvan haunt as Robinson Crusoe would have felt had he discovered an inhabitant on his island.

"I've been coming here every day for two years," she said. "Nobody else seems to know about it."

Go there every day and climb the rocks and see the pedestrian girl with the wild rose cheeks, ever so much more entertaining than a milkmaid, because she can talk of a lot of things besides cows, and you won't miss the country so poignantly as you did.

Then there are the breezy ferry rides to the Jersey side and to Staten Island on days when the island is baking. I am enumerating cheap pleasures, because what is good and cheap is better than what is bad and expensive.

If you chance to have a hall bedroom and tire of the forced intimacy of its walls, go to the reading rooms of one of the public libraries and have an afternoon or evening with the current magazines.

And there is always the Museum of Fine Arts. One afternoon a week there will provide you a liberal art education by the end of the Summer. And every actor is better equipped by some knowledge of painting. Admitting just between us that pictures bore you a bit at first, as grand opera may, keep on going to the museum. Choose one picture among all the rest, that you will see every day. Make it a familiar acquaintance, and see how its beauties slowly unfold to you, how it whispers its message more and more distinctly each day. Choose your picture well, for this daily study will make it your companion for life.

Don't cast wistful eyes at the brilliant feeding places for humans if you can only afford the cheaper ones. There are cheap restaurants and cheap restaurants in New York, and if you have the patience to seek out one of the clean, dainty little French places where monsieur the proprietor is the cook, an Italian hotel where the same economy obtains, or a certain historic American restaurant, the birthplace of a distinguished New Yorker, a quaint blue delft place in the midst of an excessively modern city, your stomach will fare well and your purse will not be abused.

Count it not hard luck if your lines lie in New York for the Summer. How much the girls and chaps you left in the West and South would like to do a little of the Broadway pacing in your stead.

"Oh!" a Texas girl cried, as she looked down the shining way of the Rialto at night, "if I could build a town I would make it all Broadway!"

Perhaps you will travel; although, if you have been on tour the past season, I wonder mildly at your choice. "Rest through change of occupation" is what the doctors advise for the weary. A man I know came back from a ten weeks' merry-go-round spin around Europe. He had lost somewhere in transit, especially, he confided sadly, in midocean, nearly thirty pounds. He was, besides, pale and dejected.

"I've been doing the hardest work of my life," he said. "Never rested a minute. Vacation! Why, I need a vacation here and now. I'm the worst fagged man you ever saw. "I wish I had gone on a farm."

Continuous travel, as every one who has attempted to "do Europe" knows, is exhausting. Absorbing and classifying fast crowding impressions and facts is a tax upon the strength that defies calculation.

Go abroad, of course, if opportunity offers, but don't travel by fast stages, I implore. Better have a look at London and Paris, and then go to some wee English or French town for the rest of your stay, as Maude Adams spent a Summer at Tours, you remember, studying the natives and language, than return with my friend's severe case of undigested travel.

Do you like the water? Then the crawling voyage to New Foundland, or, if history mellowed spots do not stir your modern spirit, a tour of the Great Lakes and the St. Lawrence River on one of the spick and span up-to-date steamers. Either is cheap, and has the making over and freshening qualities of the true vacation.

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But the real country as God, not man, made it, what is better than that? Not a hotel veranda where peroxide women hold alimony debates, and tell you that Smith's affection for his wife has reached the purely platonic stage. Heaven deliver us! I mean the real close to the ground country where you may flamboyantly follow Thoreau's advice, "Wear your old clothes," and where you can tramp all day without seeing anything more human than a cow, nor more dangerous than her husband and protector, who gives you a gentlemanly toss across the fence just for luck.

Actors' colonies are pleasant places, but of them one cries sometimes with Sam Bernard: "Sufficiency!" The player folk see too much of each other and not enough of the rest of the world, in my opinion, and that of others who love and chasten them. There are, I believe, thirty thousand actors, male and female, in the United States, whose entire population approximates eighty millions. The other seventy-nine millions nine hundred and seventy thousand are worthy of fleeting consideration and occasional contact by the actor. The greatest players I have known are those whose friendships extend to every worthy profession. The actor who limits his vision and his study to actors is narrowing his scope and cribbing his talents. He will lose nothing by leaving off shop talk until he foregathers with his own again for rehearsal, and his gain in touching other lives and interests will be beyond counting.

When you have thought of the spots desirable for vacation loitering, have you remembered the one that may have been obscured by your wanderings, your ambitions, your new and engrossing friendships? Have you thought of going home? And, if not, why not? Why not?

Don't be afraid of being alone on this vacation. There is a wide difference between aloneness, which is opportunity, and loneliness, which is a sickness of the soul. "Strength is born in the silence," a sage has said, "and success is a flower whose seed is sown in the solitude of the soul."

Aloneness peopled with high resolves, sane desires and a worthy purpose is the greatest boon of a vacation.

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I expected the announcement that Frank L. Perley had signed a contract covering a long period with Mabel Hite. I don't know Miss Hite, but I do have the honor and pleasure of knowing the Chesterfieldian Mr. Perley, and I know his policy. Mr. Perley is a chronic discoverer. It was he who discovered stellar material in Alice Neilsen, and organized the Alice Neilsen Opera company. He discovered Viola Gillett, and made her theatrical fortunes. Similarly he noted the eccentric talents of Eva Tanguay, and had a particularly adipose part written for her in The Chaperons. Now he has found in Mabel Hite a stratum of eccentric comedy, whose first Broadway outcropping was the bugaboo song, with Joseph Miron in A Venetian Romance last month.

Apropos of American quick growth stars, though not at all of Mr. Perley's judicious selections, I am reminded of how an Englishman described our rapid fire advertising, theatrical methods.

"If you want to be an American star," he said, "all you've got to do is to have yourself 'Omega Oiled.'"

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Now comes a Harvard professor talking of the beauty of art and the ugliness of realism. He instances in illustration that when Nance O'Neil weeps she turns her face, wet with tears, full upon the audience. The Harvard professor doesn't like that. Masculine, tears repel him.

"Even a mother, weeping over a dead child, may turn her profile to the audience."

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The morning's mail brought this letter:

NEW YORK, June 7, 1904.

DEAR MATINEE GIRL: You seem to be so good at guessing, perhaps you could answer this conundrum: "What are the precise feelings of the actor who, after a season of wide experience embracing three bogus managers and two respectable failures, drifts to New York on an empty trunk, there to find 'nothing doing' at half his usual salary, and who after deciding to forego his usual Tuesday breakfast, buys a MIRROR, only to learn that Miss So-and-So is basking at Sunny Beach, Mr. So-and-So is visiting London, Paris and Rome for three months, Master So-and-So has bought a farm, etc., etc.?"

Yours faithfully,

ADDRESS ALL AGENTS.

That is the easiest one I have had for a long time, my dear "Address All Agents." I am glad to note your alliterative name, for that means eventual good luck. You are in a state of revolt, of course, and privately regard yourself as an anarchist of the most dangerous type. Against one phase of feeling let me warn you. That is self-pity, the most weakening of all sentiments. Don't for one foolish second imagine that unkind Fate has singled you out as a target for her missles. In this almost unprecedented theatrical year there are thousands situated as you are or worse. There were six leading women in a ten minutes' scene in a Broadway production, this year, glad to get their half salaries. It is recorded that Richard Mansfield, faint with hunger, fell from a piano stool at a music hall in London, and so lost an engagement. President Lincoln, amazed at the pertinacity of his bad fortune, cried out one day in self-communion: "Abraham Lincoln, are you a man or a dog?"

But Abraham Lincoln never stopped going. Neither will you, "Address All Agents." Make every possible effort to "get something." Believe in yourself. Some one at my elbow remarks that this is quite superfluous advice to an actor, and I am glad that it is so. Sufficient self-confidence is admirable character ballast. Don't mourn if the agents are not Chesterfields. And, in the waiting time between your visits to them, get a book of biography from the Actors' Society. Read of the stern struggles of others of your profession who have arrived and stayed, as I believe you will.

An actress friend once told the writer that she lacked the touchstone of discipline if she had never "gone hungry in New York."

Hard luck may trip up a strong man, but it can't put him forever out of business. "The only destiny is character." Let me know when things look brighter.

Good luck of your own making, "Address All Agents." Shake!

THE MATINEE GIRL.

HENRY W. SAVAGE BACK.

Henry W. Savage arrived last Tuesday night from Europe on the *Kaiser Wilhelm der Grosse*, after an absence of six weeks. He said to THE MIRROR that in Germany he found the opposition to foreign representations of Parsifal very strong, but that he had engaged a fine company to play in it at the Garden Theatre next season.

As already announced in THE MIRROR, Madame Kirby Lunn, of the Royal Opera, Covent Garden, London, will be the Kundry of the production, she already having sung the Parsifal music in concert form during a brief American tour under the management of B. J. Lang, of Boston. As an alternating Kundry Mr. Savage has engaged Hanna Mara, the leading dramatic soprano at Breslau. She is handsome, above the average height, a Hungarian, but speaks good English. The Parsifal will be Alois Pennarini, one of Hamburg's best tenors, if not the best in Germany. The alternating Parisfal will be Frederick De Voss, who for the last two seasons has been the leading tenor of the Royal Opera in Amsterdam.

Mr. Savage engaged a young singer named Johannes Bischoff for the part of Amfortas. He is well known in Cologne, where he has been the leading baritone for five years. The other Amfortas will be Franz Egenieff, a pupil of Maurel, and Lilli Lehmann, who has lately been singing in Berlin. Egenieff is his stage name, his real name being Freiherr von Kleydorff, formerly an officer in the army.

The Gurnemanz will be an American, Putnam Griswold, from Oakland, Cal., who has been studying under Bouhy. The conductors will be Walter Rothwell and Moritz Grimm, the former an Englishman, the latter a German, and both with high reputations as Wagnerian conductors. Mr. Savage is quite sure that his production will have nothing to fear from odious comparisons, and that in all respects it will be worthy of New York.

UTILITY OF THE ACTORS' SOCIETY.

The bringing back to New York of six members of the Baker Stock company, which closed prematurely in Los Angeles, Cal., is one of the best evidences of the practical utility of the Actors' Society of America.

On May 1 the Engagement Department of the Society secured for the company Guy Standing, Charles Mackay, Scott Cooper, Rebecca Warren, Dallas Tyler, and Marie Boland.

The usual custom of demanding a deposit of salaries in advance was not followed, as George Baker, the manager of the company, had a good reputation for reliability, and the Society had every reason to believe that he was a competent manager who would fulfil his obligations.

The by-laws of the organization provide that no member of the Society shall continue in a company when his salary is two weeks in arrears. The members of this Baker company immediately notified the Board of Directors when the first week's salary was not forthcoming, and at the end of the second week, when Mr. Baker left the company and went to Portland, Ore., wiring back his advice to the company to get out of it the best way they could, the board acted promptly, sending six first-class tickets for transportation from Los Angeles to New York city.

The members of the Society in this company were not stranded, but the directors simply fulfilled a provision of the by-laws. Cases of this kind are rare, as the Society exercises the greatest caution in recommending or sending people to managers. Every effort is made to ascertain the solvency of managers before transacting business with them.

CARL L. PERIN.

On the first page will be seen a picture of Carl L. Perin, President of the Perin Amusement Company, with offices at 414 St. James Building, New York city. The subject of this sketch for many years has been known as one of the best of entertainers. He has now entered into the new field of theatrical management, and has organized a company under the laws of the State of New York, with a capital stock of $100,000, and has already begun active operations, such as the building and leasing of theatres and the sending of his own attractions on the road.

Mr. Perin has traveled throughout the civilized world, and is an affable and intelligent gentleman, having thorough command of at least half a dozen languages, and possessing a magnetic personality. He is also a man of exceptional executive ability, and has been successful in all the enterprises which he has undertaken.

In all the business affairs of the Perin Amusement Company Mr. Perin, as the principal officer of the company, will endeavor to recognize native talent; in other words, it will be the policy of the company to encouage native authors and native artists in all of his dramatic enterprises. Mr. Perin's wide experience in the artistic and financial world, together with his extensive acquaintance with representative men in the amusement field, promises success for his venture.

CUPID AND COMPANY PRODUCED.

Cupid and Company, the new musical comedy, by Tracy Sweet and A. Baldwin Sloane, had its premiere at the Lyceum Theatre, Scranton, Pa., on June 6. The comedy is in two acts. Edward J. Connelly, as Sharpe N. Keene, a detective, and Stella Martine, as Mamie Boone, a tough girl, made hits. The chorus was large, excellent and gorgeously attired, and the mounting and stage management of Edward P. Temple were admirable. This was the cast:

Sharpe N. Keene	Edward J. Connelly
Captain Breezie	Otis B. Thayer
Jack Benton	Harry A. Truax
Mons. Hyacinthe Cupid	Edouard Durand
Reggie Rossmore	E. Colt Albertson
Mozart Thompson	Charles Meyers
Lieutenant Jobson	Charles Goode
Tom Tug	Dana Stevens
Hans Wagner	Harry Siegfried
First Officer	H. R. Webster
Second Officer	James F. Whelan
Cally Reddington	Frances Golden
Madame Cupid	Nannie J. Dodson
Mrs. Chaser	Virginia Ross
Yvette Souffle	Genevieve Temple
Marie Souffle	Eleanor Burton
Mamie Boone	Stella Martine
Prudence Plum	Pauline Thorne
Priscilla Plum	Ala Chappelle
Polly Plum	Lillian DeGrosse
Lola	Inez Skinner
Suzette	Gertrude Stanley

OPERA ORCHESTRA FIGHT.

Ernest Goerlitz, acting for Herr Conried, had a conference last Tuesday with the members of the Meropolitan Opera House orchestra. Mr. Conried and Mr. Goerlitz believe that many of the evils of the present system may be minimized if they engage the orchestra. They are willing to have orchestra members engaged by a member of the union if it is possible to get them at a less rate than the schedule announced for next winter. The orchestra members would not accede to their propositions, but, on the contrary, said that their rates for next year, instead of being lower, will be higher, and they will demand additional pay for all operas that last more than a certain time. This will include Parsifal. Members of the orchestra are employed only for five months of twelve. Mr. Savage wants a Parsifal orchestra this year, and the men are more independent for that reason than they ever were. If Mr. Goerlitz finds it impossible to come to terms with the union Mr. Conried will engage his orchestra abroad.

GOSSIP OF THE TOWN.

Florence Gale, in As You Like It, management of Ernest Shipman, closed at Sault Ste. Marie, Mich., on June 8. This attraction opened at Bar Harbor, Me., on Aug. 23, and is said to have had a prosperous season.

Leon Meyer will feature Charles Gotthold and Lorraine Dreux in A Mad Marriage next season.

At a meeting June 8 of the Tri City Theatrical Stage Employes of Albany, Troy, and Cohoes the new officers elected were: President, J. Lemke; Vice-President, J. Corcoran; Recording and Corresponding Secretary, F. McCarthy; Financial Secretary, J. Bain; Treasurer, H. Swartz; Trustees: J. Carlin, J. Bain, A. Porter, M. McCarthy, A. Lemay; Delegates to Central Federation of Labor: M. McCarthy, of Albany; J. Lemke, of Troy; Delegates to International Convention at Milwaukee in July: J. Lemke and J. Barrett.

Emma Carroll, who has been singing in concert for several seasons, will have a leading soprano role in one of the Whitney operas next season.

The largest department store in a city of nearly half a million proposes to install a theatre and is seeking attractions, such as dog and pony shows, animal acts, high-class specialties, singers, musical acts, etc. Address, with full particulars, "Department Store," care MIRROR.

THE DAWN OF MODERN STAGE SCENERY.

It will come as a surprise to reactionaries of the stamp of Percy Fitzgerald, who sigh for the days of entrance at the wing, and look upon the prevailing system of scene-building as a new-fangled device, to learn that what they object to on the ground of rank modernity is in reality a return to first principles. In the beginning, all scenic inspiration came from Italy. At the period of the Renaissance, when the Unity of Place was strictly observed, and interiors never shown, it was found that the most adaptive system of mounting, the system that had most of appeal for the universal art craving, was that of the solidly built-up scene. Following the principles of Plautus and Terence, writers of tragedy and comedy laid their action in the street, or at any rate in the open; and the arrangement in perspective on the stage of the necessary edifices became a nice problem for the new school of architect scenists. As a matter of fact, one dates the rise of modern scenery from the specialization of architecture as a profession. All the great artists of the Renaissance—Brunelleschi, Bramante, Peruzzi and Serlio—figured in their time either as designers and builders of stage scenery, or as inventors of stage mechanism. Indeed, viewing the subject broadly, one cannot study the lives of the famous European architects from that time to this without learning much about the progress of stage mounting. In later times all the pioneers of scenic illusion have been practitioners of that noble science whose creations have been aptly characterized as "frozen music." In support of this one need only instance the names of Inigo Jones, Giacomo Torelli, Ferdinando Bibiena, and the Chevalier Servandoni.

Owing to the peculiar conditions of the drama in Renaissant Italy, the art of stage mounting had made very considerable progress long before permanent theatres began to be built. In the southern peninsula, such a thing as a public playhouse, or a regular series of theatrical performances, was utterly unknown until the second or third decade of the seventeenth century. Before that the acted drama was the prerogative of the great Italian nobles, a costly luxury to be indulged in on red-letter days, and then laid aside.

It is one of the chief glories of England that, in developing along her own plane, she arrived at the public theatre some few years before Italy. A little delay, and instead of the poverty-stricken stage which inspired Marlowe and Shakespeare, London would have had a richly ornamented theatre, littered with those scenic gew-gaws which Inigo Jones brought over from Italy for the mounting of the Stuart masques. And that would have meant the nipping in the bud of England's great poetic drama. Sooner or later, of course, the advent of scenery was inevitable, but when it came it was with chasteness and sobriety. Crudities had been lessened and exuberances wiped away.

Paradoxically enough, the rapid progress made in the science of scene-building and stage mechanics before the uprising of regular theatres eventually militated against the progress of stage illusion. When performances were given on temporary stages in vast rectangular banqueting halls, the spectators had to accommodate themselves to existing circumstances, and to see and hear as well as they could. Compromises were effected by adopting many clumsy scenic conventions, which were afterwards very difficult to get rid of. The science of auditorium building was so long ill-considered that the earliest scenically equipped theatres in France and Italy were actually constructed within disused tennis courts, long, narrow buildings, utterly unsuited for the purpose.

One of the earliest and most vivid accounts of an early Italian theatrical production is that given by Baldassare Castiglione, who was present at Urbino, February 6, 1513, when Dovizio's epoch-marking comedy, La Calandria, first saw the light there in the ducal palace. The scene he wrote in his letter, was supposed to be laid in a street situated at the extremity of a city or rather in the space between the last houses and the surrounding wall. The parapet of the stage was painted to represent the city wall, and was flanked on either side by a large tower, the whole forming the proscenium front. The auditorium was arranged as if in the moat of the city, and was traversed by two low walls, similar to those which were then built around aqueducts. So far from occupying their latter day position, the musicians were divided into two bodies, fifers and trumpeters, and placed at the two extremities of the hall, most likely on balconies. The seats for the spectators were arranged in a series of steps amphitheatrical fashion, and the walls of the auditorium were covered with tapestries representing incidents in the Siege of Troy. Above all hung graceful garlands of greenery. By a quaint conceit, there was suspended on iron rods from the ceiling a series of thirteen boldly formed letters, arranged so as to compose the words DELICE POPULI. To each of these vast letters was attached candelabra, containing from seven to ten torches, which threw a powerful light over the hall. The scene represented a beautiful city, with streets, palaces, churches and towers; real streets, with the objects in relief, "but executed with the aid of very good painting and excellent perspective." Among the things seen was an octagonal temple, so well constructed that every one marvelled it could have been completed in the four months devoted to the preparation of the comedy. It was entirely constructed in stucco, and was ornamented with superb bas reliefs, representing divers historical incidents. The architraves and cornices were all in ultramarine and fine gold, and crystals in imitation of jewels were inserted here and there. The surrounding pillars were painted to resemble marble. On another part of the stage was a magnificent triumphal arch, also in imitation marble, along the curve of which was represented the story of the three Horatii. In the two niches surmounting the pilasters sustaining the arch were sculptured statuettes of Victory, each bearing trophies in stucco. At the summit was a sculptured knight in armor, mounted on horseback and girding with his lance at the nude figure of a prostrate foe. On each side of this was a small altar bearing an iron vase, from which flames darted throughout the performance. From all of which it would appear that stage mounting in the later days of the Renaissance was not a mere matter of scene-painting and building, but a composite art pressing into service all the resources of that brilliant period. But one can only marvel at the prodigality of a court that could sanction vast expenditures over a production that was only seen for a few brief hours on a single occasion.

As the Italy of those days, so far from being united, was simply an aggregation of petty states, self governing and independent, it might appear to some unwise to make broad deductions from the example of Urbino. Happily, evidence is not lacking to show that a similar system of elaborate built-up work was followed elsewhere. For proof of this we have only to turn to Serlio's Seven Books of Architecture, in the perspective section of which occurs the first printed dissertation on the art of stage and scene building, and on the methods of auditorium construction. It should be borne in mind that Serlio's Seven Books were originally published separately, and not issued in the consecutive form in which they were ultimately collected in a single volume. Thus the Second Book, containing the section on theatrical perspective, was translated into French before publication, the author being in France at the time, and printed in 1545. Serlio had made the acquaintance of the great architect, Baldassare Peruzzi, "the father of modern scene painting," when he went to Rome in 1515, and although he was not exactly the pupil of Peruzzi, as has been frequently stated, being the elder of the two and already a man of some attainment, there can be no doubt that he imbibed his scenic knowledge from his association with him. For this reason it may be assumed that the scenic principles demonstrated by Serlio were largely the principles followed by Peruzzi. In or about the year 1533, Serlio constructed a stage and provided the scenery for some unrecorded performance at Vicenza, and in his section on Theatrical Perspective he gives us a curious insight into the methods he then employed.

The back part of his stage, where the scenery stood, was made sloping, to aid the perspective, but the forepart, where much vigorous dancing took place, was perfectly level. Details are also given as to the method of stage lighting, and the arrangement of the auditorium. In providing seats for the spectators, ancient methods were carefully followed. Interesting and valuable as is this treatise, on one material point it is gravely misleading: nothing whatever is said about movable scenery, although from other sources we know that an ingenious system of trick-changing had already sprung into vogue. All the scenery spoken of by Serlio is solid and immovable. In illustration of his remarks he gives cues of three typical scenes, one for tragedies, one for comedies apd one for pastorals. The first two show a series of buildings ranged along the sides of the stage, jutting out more and more towards the centre as they recede. The edifices in the scene for tragedy are of a more imposing order than in that for comedy. The scene for pastoral is a landscape. According to the description, it was provided with practicable trees, adorned with imitation fruit and leaves of silk. Property reptiles were also utilized to give further illusion to the scene.

In 1568, one Daniel Barbaro published a work on perspective, at Venice, treating incidentally of stage scenery, but he relies for the most part on Serlio, and gives us no hint as to the employment of movable backgrounds. Barbaro's design, showing the perspective of the side scenes in strict association with the vanishing point, recalls to mind an important fact:

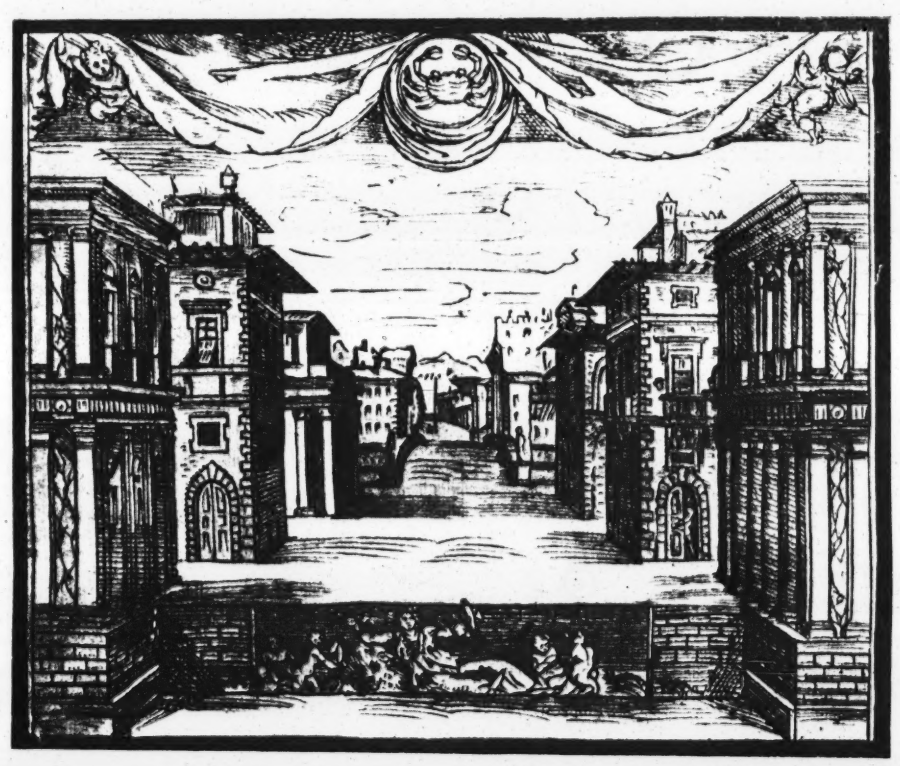
Up to the close of the seventeenth century, when Ferdinando Bibiena invented the principle of the obliquely raked and painted scene, all sets were symmetrically balanced on the sides, and the vanishing point was invariably placed in the centre of the horizon. Owing to this limitation, the effect was one of great monotony, and became insufferable with the advent of public theatres and regular performances. All the same, audiences had to content themselves as best they could, until Bibiena, in 1690, demonstrated the gratefulness of his epoch-marking invention.

The silence of Serlio and Barbaro notwithstanding, movable scenery had been employed in their day. At first sight one can see little necessity for any visual scene shifting before the dawn of opera, for whether the play was tragedy, comedy, or pastoral, the unity of place was carefully observed. But the Renaissant Italians had an overpowering passion for gorgeous intermezzi, and in gratifying these morbid hankerings, the great architect-scenists eventually arrived at movable scenery. From a simple madrigal, sung between the acts in imitation of the ancient Chorus, the intermezzo came to tell some sort of story, to deal lightly with a mythological legend. Fantastic chariots, drawn by monsters, were pressed into service from the open air carnivals, and the final step was to give the intermezzo an appropriate background. The result was the sweeping away of all the lumbering built-up work, with its stucco and its statues, and to substitute for it simple distemper painting on plane surfaces, attached to revolving triangular frames, which were ranged along the two sides and back of the stage. This system, a revival of the *periaktoi* of the Greeks, had the merit of permitting of an immediate change of scene at the conclusion of an act, without the dropping of a curtain, and it had the additional merit in Italian eyes of providing a surprise, something similar to that which one nowadays experiences in viewing the sudden transition from one beautiful design to another in a kaleidoscope. Owing to the fact that for its proper working it demanded vast stage room, this system of revolving triangles had to give way in the course of half a century or so to the simpler system of wings and flats, but before being superseded it traveled afar, and astonished many. France became acquainted with it when the pastoral of Arimene was performed at Nantes, in 1596; and Inigo Jones introduced it to the notice of the pundits of Oxford when he mounted the tragedy of Ajax Flagellifer, in 1605. The modus operandi of the revolving prisms was first explained by Barozzi, in his work on Perspective, published at Rome, in 1583. Changes of scene were to be effected, not with a clear stage, but while some diverting action was taking place, so that the transition might have a magical effect. Barozzi tells us of some scenery which Aristotile da San Gallo, the great Florentine stage artificer, provided for a performance given at Castro, under the auspices of the Duke Pierluigi Farnese, that villainous ruler who was eventually assassinated, to the exceeding joy of his subjects, in 1547. As the background on this occasion changed twice, and as the performance was apparently given about the year 1535, one can quite well see how misleading is Serlio's silence on the subject. It is important for us to note that only a little later Aristotile provided a great variety of magnificent scenery for the court performances at Florence; for the ever increasing grandeur of the intermezzi in the lovely city by the Arno eventually culminated in the creation of opera.

The earliest known illustration for an actual stage scene is that reproduced herewith. It forms the folding frontispiece to Leonardo Salviati's comedy of Il Granchio, as published at Florence, in 1566. Furnished with intermezzi by Bernardo di Nerli, it was performed in the Sala del Papa in the same year. The scene shown, representing a scene in Florence, is that in which the comedy was represented. It bears favorable comparison with the typical setting for comedies given by Serlio, being less surcharged with detail, and allowing of more room for the performance. As the play proper was disfigured with interludes, the scenery was doubtless movable, and arranged on revolving frames. Besides the triangular set-pieces, admitting of three changes of scene, there was a system of quadrilateral frames, admitting only of two. Probably one or other system was employed. The former showed only one face at once, the latter two. Judging by the aspect of the scene, one would be inclined to think that the quadrilateral frames were employed, but it must be remembered in connection with the triangles that a single surface could be so painted upon as to give pictorially the illusion of two sides of a building. There are many points of interest in the illustration, notably the depiction of Flora, the goddess-protectrix of Florence, holding the insignia of the Medici in her left hand, on the parapet of the stage. The imitation brick work on each side of this allegorical picture was a common feature of all the temporary Italian stages for half a century later. It will also be remarked that the front of the scene juts out on either side, thus obviating the necessity for a special proscenium. Some drapery along the top and sides, gracefully festooned, was all that was required to set off the scene. The sign of Cancer at the top was most likely the emblem of the Academia Florentina, under whose auspices the comedy was performed and printed. In all probability the two front portions of the scene did duty for a proscenium throughout, and so remained unchanged. This peculiar arrangement was evidently one of the many experiments indulged in by the ingenious scenic architects of that fertile period. It was certainly a departure from the orthodox, for the ornate proscenium arch, arranged much as we have it now, had already been utilized in Italy.

Only six years previously, when the comedy of L'Hortensia had been performed at Sienna, Bartolommeo Nerone, a clever native architect and painter, had provided an elaborate frontispiece, with emblematical figures of Poetry and Comedy on the sides, the arms of Cosmo I, and the Insignia of the Academia Intronati (the producers of the play) at the top.

Dublin. W. J. LAWRENCE.



SCENE OF THE COMEDY OF IL GRANCHIO, BY LEONARDO SALVIATI.

As performed in the Sala del Papa, Florence, in 1566. The action is laid in Florence.

BOOKS AND MAGAZINES.

Man and Superman (Brentano's, New York), by George Bernard Shaw, is a four-act play, or a novel, in four chapters. It fills only 175 closely printed pages in small type—which means about 350 typewritten pages at the hands of an expert. The first act covers 46 printed, or 92 typewritten, pages; act two, 24 printed, or 48 typewritten, pages; act three, 72 printed, or 144 typewritten, pages; act four, 38 printed, or 76 typewritten, pages. To be exact, 180 printed, or 360 typewritten, pages. A nice bill from the typewriter that means. A pretty dish to set before a busy manager. The "business" in this play is a nightmare. The first three pages are devoted to it, and all through the play the shrinking Mr. Shaw assumes that, if there are any stage directors, they do not know their business. A purely Dublin assumption that. Mr. Shaw is the very divvle for detail. He tells the stage director (presupposing that there is such a thing) that no speck of dust must be visible in Roebuck Ramsden's study; that, from a contemplation of Mr. Ramsden's study the audience is to assume that there are at least two housemaids and a parlormaid downstairs and one housekeeper upstairs; that even the top of Mr. Ramsden's head is polished; that what is left of his hair will soon be as white as isinglass; that his trousers are of mixed hues and harmonize with the religious respectability of the man; that he has no valet and no typewriter; that he was born in 1839, and has been a Unitarian and Free Trader from his boyhood; that the audience may dwell upon his profile; that the door is "not quite in the middle" (instead of "at C."); that portraits of John Bright, Herbert Spencer, Harriet Martineau, Huxley, Richard Cobden, and George Eliot adorn the walls; and that there is a chair in the study for the convenience of visitors. That is only an epitome of the "business." Then enter a parlormaid with a visitor's card. Mr. Ramsden says, "Show him up." "The parlormaid then goes out" (instead of "exits"), returns, and announces "Mr. Robinson." Then comes a description of over 200 words of Mr. Robinson, as Mr. Shaw assumes that an audience will not see and know that Mr. Robinson "is really an uncommonly nice looking young fellow;" that his figure is slim and shapely; that his suit of "elegant" mourning is "new;" that his head is small, features regular, eyes clear, complexion in full bloom, hair glossy and well brushed, and not curly, but of fine texture and of a good dark color; that the arch of good-nature is in his eyebrows; that his forehead is "erect" and chin "neatly pointed;" that he is a man who will love and suffer later on, but not without sympathy. Every character that enters is described in minutest detail, and the audience is told when a character blushes, or thinks, or "starts off like a goaded ox in the direction of John Bright and Herbert Spencer [on the walls], in whose expressions there is no sympathy for him." All that is introduced by a dedicatory preface to Arthur Bingham Walkley, dramatic critic of the London *Times*. That epistle covers nearly 37 closely printed pages, or over a page of THE MIRROR. And George Bernard Shaw is called a clever man. Cleverness and cunning are not compatible. A clever writer is not going to irritate his readers by mountebank tricks, in order to be called an eccentric genius. Genius does not have to be eccentric. It attracts legitimately. The eccentric writer or actor knows that he does not possess a spark of the divine fire, and assumes eccentric methods to cover his want of it. The epistle of Mr. Shaw to his friend Mr. Walkley can be condensed into one word: I. It is all about what Mr. Shaw thinks of himself and his opinions of men and women, of plays, stories, writers, vice, virtue, and of what he thinks the world is thinking, ever and always, of George Bernard Shaw, who is quite sure that he holds the oil can out of which he squirts the oil that lubricates the axis upon which this tired old world revolves. So much for the cunning Dublinite, who assures us that he counts that day lost upon which he is not attacked. The play, Man and Superman, is what the scoffing manager and star will contemptuously call a literary play. It is brightly—at times brilliantly—written, but to be read, not acted, except before a curious and patient audience. John Tanner is the principal male character, and he is just an older Marchbanks (see Candida). Read the play to one who has seen Candida, substitute the name of Marchbanks for that of Tanner, and the listener would never know the difference. Tanner, like Marchbanks, is opposed to all things as they are, but he goes a step beyond the philosophy of Marchbanks by elevating the woman who has sinned above the women who have not. If that does not stamp Mr. Shaw a genius, there is no more to be said. Tanner also tries to prove that it is women who hunt men, not men women. His duty in life is to shock. Most of his shocks suggest the methods of Mr. Shaw's models, W. S. Gilbert and James McNeill Whistler. What action—no, there is no action; what movement there is in the play is retarded by long dissertations by Tanner, and pages and pages of dialogue, about things that are not in the remotest degree related to the play, but put in to display the cleverness and scope of thought of the miracle of comprehensiveness, G. B. Shaw. The actor that has to commit Tanner's part to memory is to be pitied. Another proof of genius: In act two Mr. Tanner says to the heroine: "Now, look here, Ann, . . . what an incorrigible liar you are." The hero calling the heroine a liar is proof positive of genius. Right on top of that Mr. Shaw makes his hero allude to the mothers of girls as "foul-minded old women—cynical, avaricious, disillusioned, ignorant, experienced, foul-minded old women, whose duty it is to corrupt and sell their daughters to the highest bidder." Blackguards have been shot for less than that. Remember, it is not the villain, but Mr. Shaw's pet hero that is talking. Making panders of mothers is something new in modern literature. In the second act Mr. Shaw introduces "Hector Malone, an American (!), but not at all ashamed of his nationality, . . . manly enough to confess to an obvious disadvantage, without any attempt to conceal or extenuate it." In being an American "he ought not to be made to suffer for what is clearly not his fault." That is a variant of Kipling's: "What are you whimpering for? You're not a menial, nor an American, are you?" How these foreigners do love us—in cabled after dinner speeches. Two pages of "business," or 750 words, are devoted to the American with the Puritanic Mayflower name of Malone, presumably from the purlieus of Beacon Hill. Nothing happens in the second act. The third act begins with four solid pages of "business," and the fourth act begins with three pages of it, each act filled with Llano Estacados of Talk. The trouble with Mr. Shaw appears to be that he has too much time on his hands. It is to be hoped that a wise Providence will one day make him go to work for a living.

"Van Deusen's Racing Arithmetic" (J. B. Van Deusen, Saratoga Springs, N. Y.) is a conservative treatise on the science of percentage book making, and contains complete and accurate tables of bookmakers' percentages, with full explanations and instructions. It shows the theory and practice of betting as it is now conducted, with interesting figures on roulette, faro, the bookmakers' wheel, etc. This work is not to be confused with schemes for "beating the races," as it is simply a scientific reduction of the mathematical rules that form the basis of speculation in racing.

The Arena for June contains an article on Emerson by Charles Molloy, once his personal friend, which will interest all actors interested in Emerson's works, and the reviewer has yet to know an actor who has accomplished anything with whom Emerson is not a favorite.

The Reader Magazine contains a drawing by John Cecil Clay of Blanche Bates as Yo San, an article on G. B. Shaw by Archibald Henderson, and "Spring Plays and the Season's End," by Montrose J. Moses. It is an interesting number.

CUES.

The A Country Girl company closed its tour in St. Louis on June 11, after a successful season of forty weeks. The company will reopen early in August.

The Concordia Opera House, of Watertown, Wis., has changed hands, the Concordia Society on June 10 disposing of the property to E. A. Neuman, present theatrical manager of the Turner Opera House, in Watertown, Wis. The building was constructed by the society in 1887 and has remained in their possession ever since. It is Mr. Neuman's intention to have the building remodeled so as to accommodate first-class theatrical troupes. The present stage will be extended over the alley east of the building and the seating capacity added to and rearranged. Inclined floors will take the place of the present ones, and a balcony and gallery included in the work. At least four boxes will be built, and the whole interior arrangement fashioned after the most modern methods.

Isadore Rush may star next season under John C. Fisher's management.

An army of West Point cadets took possession of the Broadway Theatre last Wednesday night to see Raymond Hitchcock in The Yankee Consul. The boxes and balcony were draped with the national colors, and General Chaffee, Secretary Taft and other officers were in the boxes. It was a great night for all.

George Conway and his wife, Lizzie Conway, will celebrate the fortieth anniversary of their marriage June 26.

Jack Andrus and Frances Atherton were married June 10, in Portland, Me. Mr. Andrus is singing and Miss Atherton playing juveniles with the Hammond Stock company.

The student chorus of the Lund University of Southern Sweden, which arrived last Wednesday evening on the *Kaiser Wilhelm de Grosse* fifty-five strong, were the guests of the Press Club last Wednesday afternoon. They were accompanied by John Forsell, baritone solist of the Royal Opera of Stockholm, and Dr. Alfred Berg, the musical director.

Caroline Hull has canceled her contract as leading woman at Fischer's Theatre, San Francisco, owing to the temporary injury to her voice by the climate, which affects nearly all singers who play 'Frisco. As soon as her part can be filled she will return East, and go to her country home for the Summer, to rest until the opening of her season in The Girl From Butte, under B. C. Whitney's management.

Bijou Fernandez was a passenger on the Atlantic Transport Line steamship *Minneapolis*, which arrived here June 13 from London.

Mrs. Thomas McKee (Blanche Carlyle) left Sandwich for New York last Friday to await the arrival of the body of her mother, Mrs. E. S. Morrison, who died in England June 3. Mrs. Morrison was buried last Sunday at Kensico Cemetery, N. Y.

Harry Doel Parker, manager of Under Southern Skies and Lights of Home, is still at his old quarters in the New Amsterdam Theatre Building, where he also looks after the uptown interests of the Metropolitan Printing Company. Mr. Parker has established his general stage director, Edgar Forrest, in an office at 1439 Broadway, for the purpose of engaging the people for his various companies.

IN OTHER CITIES

SAN FRANCISCO.

Although the present stock co.'s season at the Alcazar is drawing to a close, and many of the members of the co. have repeatedly scored personal successes, it was not too late for Adele Block to greatly impress a large audience with her fine portrayal of the role of Cigarette in Under Two Flags. Miss Block gave the part all the necessary and varied emotions that it requires. James Durkin was cast as Bertie Cecil and convincingly carried the role. John Maher and Harry Hilliard very agreeably presented the roles of Rake and the Earl, respectively. The full force of the co. was required to stage the big production. Packed houses are the rule. Charley's Aunt next.

This is the last week of Maude Adams in The Little Minister, June 6-13. Miss Adams has played to big business, and every one is delighted with her remarkable playing of the odd role of Babbie. E. H. Sothern in The Proud Prince, a big production, will hold the boards for two weeks at the Columbia.

The Tivoli on Monday night, 6-13, started on its new series of plays by presenting for the first time Virginia Earl's last season success, Sergeant Kitty, and at the same time presented a new prima donna, Lillian Sefton, who is sure to be a success. On Monday night she was very visably nervous, which detracted from her performance, but at the same time she gave evidence of a very good soprano voice, which is more than pleasing. The co. were all well cast, especially Arthur Cunningham, who, as the General Du Bois, had a good chance to show off his delightful baritone voice. George Chapman as the young lieutenant in love with Kitty did good work and deserved the liberal applause he received. Hartman was newly funny in the role of the Captain. Miss Tannehill as Kitty's Aunt was a delight. The costumes were new and fetching and the stage settings attractive.

The Peddler was presented at the Central for the first time in stock on Monday night, 6-13, with Hershall Mayall in the role of Jacobson, the Peddler. This character is widely different from anything we have seen him in, and while it cannot be counted as the best thing he has done, yet much praise is due him. James Montgomery was cast as his son and was capital. Elmer Booth and Julia Blanc as the Bowery toughs made the laughable hits of the evening. Miss Lawton and Miss Elsmere showed their worth in so cleverly playing their separate roles. George P. Webster deserves mention for his remarkable stage work. Next week the Central will have The Octoroon for an attraction, and L. R. Stockwell has been especially engaged to play in this piece.

At the California 6-13 the Oliver Morosco co. is entertaining with The Cavalier. Amelia Gardner appeared in the leading role of Charlotte Durand and gave her lines with much dash and spirit. The performance of Thomas Oberle as Captain Francis Oliver, the Confederate spy, was the other clever bit of acting in the play. Howard Gould as Captain Ferry had a small part. His closing scene with Miss Gardner was a very dainty climax. The other roles were all very unimportant and were well taken by the co. Next week another war play will be given—Secret Service.

For his sixth and last week at the Grand Opera House, 6-13, Melbourne MacDowell presented for the first time in this city a romantic drama, A Captain of Navarre. The scene of the play is laid in Paris and during the war between Charles of France and Henry of Navarre. The play hardly made a very good impression, and it seemed almost impossible for the members of the co. to make any thing interesting of the lines. The two leading roles were taken by Mr. MacDowell and Miss Fuller, but they hardly seemed at home in their separate roles, and perhaps it would be better if they stayed with their successful renderings of Sardou's plays. The staging of the play was especially good. Next week, Mrs. Leslie Carter in Du Barry.

Fischer's Theatre is again enjoying its former popularity. The new co. and the new burlesque, U. S., have caught on, and the many attractions are drawing crowded houses. Miss Aug with her specialties is creating the biggest furor ever known in this city by a single person. There seems to be no limit to her versatility for she is to give a new specialty each Monday night. Miss Hull found it necessary to give up her part in the show on account of ill health, and her place will be taken by Nora Bayes just as soon as she arrives from the East. In the meantime an understudy is filling the role. The Radium Girls dance was shown on Sunday night and proved a great success. With so many attractive features the piece will run for some weeks. OSCAR SIDNEY FRANK.

MINNEAPOLIS.

Rogers Brothers made their annual visit to this city latter half week ending 11, when they presented their latest vehicle, Rogers Brothers in London, at the Metropolitan Opera House. It is one of the best things these clever entertainers have had and won them new friends. The stars were as usual the centre of attraction and made good at all times. The supporting co. was adequate, Lillian Coleman deserving special mention for her fine singing.

The Four Cohans made their first appearance in the legitimate at the Metropolitan first half week opening 12, when they presented Running for Office to fair audiences. The piece has little to recommend it, even the much heralded stars being only fair. Some clever dancing is done by Josephine Cohan. The chorus was good and sang with true pitch and tempo. Richard Mansfield 16. This engagement will close the season at this house.

The Bijou Opera House brought a very successful season to a close with The James Boys in Missouri as the attraction 12-18. The play is a melodrama of the almon pure variety and appealed particularly to the gallery, which was roused to bursts of enthusiasm every few moments. The presenting co. was fair.

The Factory Foundling was presented for the first time on any stage by the Ferris Stock co. at the Lyceum Theatre week 5, with the following cast: Jack White, A. Byron Beasley; Horace Newcombe, W. H. Murdoch; Jerremiah Newcombe, Charles Burnham; Solomon Isaacs, Ernest Fisher; Napoleon Robinson, Joseph Totten; Abe Black, George Elmore; John Durbin, Harry Plympton; Henry J. Skiller, Joseph Lawlis; William F. Ketchman, William Groulx; Alice Newcombe, Alison Skipworth; Mrs. Moriarity, Laurette Allen; Belle, Leslie Bingham. It is a melodrama with some new thrills and a lot of the old tried and true ones worked in very cleverly by the author, Joseph Totten, the stage-manager of the co. Leslie Bingham appeared as Belle, the Foundling, and made an impossible child as real as possible. Belle is a precocious child who takes the initiative in everything, explains things to her elders, saves lives and denounces the villain at every turn and finally comes to her own in the last act, when it is discovered that she is the daughter of the rich factory owner. The other members of this excellent co. handled their respective roles in their usual painstaking manner. Joseph Totten appeared as a factory boy, and was excellent. The co. appeared in Augustine Daly's comedy, The Lottery of Love 12-18, it proving one of the best things they have offered. The members were happily cast and gave the piece with a dash and go that is quite necessary to its success. The Stowaway 19.

We are to have a Summer opera season of ten weeks beginning 20, when Addison Maderia will open his Garden Theatre with Mikado. The theatre is a large tent capable of holding 1,000 people, and has been fitted up with a view to serving refreshments and soft drinks to the patrons. The sides of the tent are to be raised and tables, presided over by pretty waitresses, arranged around the outside. The whole is inclosed by a fence tent. The stage opening will be twenty-eight feet and is fitted up with all the necessary appliances for a successful handling of the light operas. The co. engaged includes Ada Palmer Walker and Eleanor Frost, sopranos; Florence Clayton and Aroline Andrews, contraltos; Jay Taylor and Gerald Cardin, tenors; Franklin Fox and Addison Maderia, baritones; Ed Andrews and Chad Parker, comedians. There will be a chorus of thirty. Milton Smith will be musical director.

CHARLES M. LANE.

KANSAS CITY.

H. Guy Woodward and co. presented a comedy-melodrama at the Auditorium 12-18, entitled The Great Diamond Mystery, playing to very satisfactory business. The play, by Elliott Barnes, was written especially for Mr. Woodward, and while it partakes of the main characteristics of a melodrama, there was a liberal sprinkling of comedy that added much to its strength. The main character, that of Gumpus Green, a big hearted lawyer, was excellently taken by Mr. Woodward. There was ample opportunity for the display of his powers as a comedian, and he fairly outdid himself in his efforts, and scored a great hit. The support was quite adequate, most of the players having been members of the Woodward Stock co. that closed here recently. Walter Marshall as Walter Rainey and Eva Lang as Mary Marshall carried two of the principal roles admirably, and deserve great praise. Lulu McConnell was good as the maid, and her specialties were a most pleasing feature. May Louise Aigen, John Davies, Will Davis, Mark Fenton, and Robert Burgess played smaller parts very acceptably. The production was appropriately staged. The same co. will present Divorce, or Woman Against Woman, 19-25.

The crowds continue to congregate at beautiful Forest Park, the week of 12-18 being very favorable for out of door amusements. Charles Broadwick and Mlle. Maud, the aeronauts, were retained another week, and delighted large crowds with their daring exhibitions. Madame Mantelli headed a good vaudeville bill in the theatre, which attracted good sized audiences nightly. The numerous amusements enjoyed a profitable week.

Liberati and his band remain the chief feature at Electric Park for the third week, 12-18, drawing large crowds every afternoon and evening. This famous organization has made itself very popular here by the excellence of its programme and the generosity exhibited in giving encores to the popular numbers. The work of both the vocal and instrumental soloists is also very highly praised, and most deservedly so. The high diving elks, Figure S, Loop the Loop, German Village, and other concessions continue to do an immense business.

Kansas City's new city administration has taken up the new theatre ordinance with a vengeance, and it looks as if some radical changes will be necesary in our playhouses before next season. A new ordinance had been drafted, and was ready to be acted upon when the old administration went out of office several months ago. With the advent of the new regime, however, this all had to be done over again, and it is now being prepared so as to be placed before the council at an early date. It is said that the new ordinance will give full force to the ordinances now in effect, and will embody other details not covered by those ordinances. It is hinted that very extensive improvements may be necessary in nearly all of the theatres.

Lloyd Brown, the popular resident manager of Forest Park, has resigned his position, and will leave for St. Louis some time next week. His successor has not been named as yet.

Bessie Farrel will join H. Guy Woodward's Stock co. at the Auditorium 19, taking the place of May Louise Aigen, who will leave for the East soon.

D. KEEDY CAMPBELL.

MONTREAL.

Are You a Mason opened at the Academy 13 to a good house. It is an uproariously funny farce comedy and went with a howl. The co. presenting it were on the whole capable. William Robert Daly was very funny, especially when disguised as a woman. Edward Kellie did satifactory work as Amos Bloodgood, and Thomas David played well as Frank Perry. Jessie Church as the mother-in-law, and Georgie Hart as Eva Perry had the bulk of the work among the ladies and acquitted themselves creditably. May Faber gave an amusing character sketch of the Irish cook. The others looked pretty and made the most of small parts. Except for two performances by Richard Mansfield July 1, 2 this is the last week of the Academy season, which has been a most successful one.

Lost in New York was the bill presented by the Aubrey Stock co. 13-18. This melodrama certainly has the merit of originality, and is a relief from the usual persecuted heroine and hero play which we see so often. Una Clayton as Jennie Wilson fairly owned the house, and the audience did not seem as if they could get enough of her specialties. Bertine Robison made a capital Caroline Peabody. Francis Morey was an excellent George. Charles Nelson offered a clever characterization of Arthur Wilson, and Billy Walsh an amusing Martin Purcell, and did a clever double as Weary Willie. Bertha Welby was interesting as the blind mother. The play was well staged. Billy Walsh and Leah Starr did good specialties. The Spy of Port Arthur 20-25. This will be the last week of the Aubrey Stock co., but the Summer season will be continued by the Una Clayton Stock co., under the management of Miss Clayton and Francis Morey. Both artists have made many friends in town, who will wish them success in their new venture. A number of the favorites in the Aubrey Stock will be retained, and fresh faces added. The opening bill will be Nell Gwynne.

The ever popular East Lynne is the bill at the National Francais. Blanche de la Sablonniere is the Lady Isabel. East Lynne is preceded by a pretty little operetta from the pen of Dr. Prevost, entitled Scene de Menage.

The High Flyers Burlesque co. is at the Royal.

Ben Greet's Pastoral Players open on the McGill University grounds afternoon of 17 in As You Like It, to be followed by Midsummer Night's Dream, Twelfth Night, and Much Ado About Nothing.

The members of the Durban co. left for New York 12, except Lansing Rowan, who is going to take a week or so holiday in Montreal, and James E. Wilson, who left 13. Business was poor and salaries in arrears. Mr. Durban, who left for Philadelphia, 9, however, wired that he would meet the co. in New York and settle accounts. The co., with some difficulty, arranged for transportation with the New York Central. It was a good organization and its loss is to be regretted. W. A. TREMAYNE.

INDIANAPOLIS.

The Holden Stock co. presented The Charity Ball 9-11. This closed a successful five weeks' engagement of the co. at the Park, and also marked the end of the season at this theatre. The co. had more than its usual opportunity in The Charity Ball, and pleased the large audiences with their earnest efforts. Bernice Howard's impersonation of Ann Cruger was the best work she has done during her engagement here. Good impressions were made by John A. Preston, as the rector, and George D. Mackey as his brother, Dick Van Buren. Jack Ward Kett was a youthful looking Alec Robinson. Blanche Cartwright, an Indianapolis girl, won the favor of the audience in the ingenue part. She was girlish and sweet. Lottie Emmons was an excellent Phyllis Lee. The other parts were taken by Jack C. White, Fritz E. Boone, Harry Farnum, W. J. Schultz, Maud H. Holden, and Nellie Holland.

A packed house greeted those who took part in the concert given at the German House 9 for the benefit of the "News'" Fresh Air Fund. Mrs. Mary Jeffrey Christian and her pupils repeated The Festival of Songs given two weeks ago for the same charity. This formed the second half of the programme and made an emphatic hit.

The Banda Rossa played to 30,000 people at Riverside Park 12. This concert was the first of a week's series to be given free to the people of this city by the Indianapolis "Star," in celebration of its first anniversary. These concerts are being given at the different parks.

Humpty Dumpty, given by a large co. headed by George H. Adams, will be given under canvas at the show grounds 20-25, with matinees daily. Ed E. Daley, press representative of the Grand last season, has direction of the co.

Friends of Elsie Ryan, of this city, who is playing in Three Little Lambs, received word of Miss Ryan's safe arrival in Australia, after a three week's voyage. The co. will open in Melbourne.

PEARL KIRKWOOD.

PROVIDENCE.

Business was large throughout the week 13-18 at Keith's, where John Craig, Lillian Lawrence and the Albee Stock co. gave fine performances of The Pride of Jennico. Because She Loved Him So 20-25.

At the Imperial 13-18 another heavy production, Virginius, was the Richard Buhler co.'s offering. It drew very small houses.

Dot Karroll and her co. continue to do a fair business at the Empire. For 13-18 the co. appeared in Moths, which gave Kathryn Purnell splendid opportunities in the role of Vera. Louis Leon Hall, Dot Karroll, Charles Newmann were also successful in other parts. Sheridan Keene, Detective, 20-25.

After a season of two full weeks and a part of the third week, the Isabelle Evesson co. closed at the Providence Opera House 11, and the house was dark 13-18. The engagement was most disastrous and somebody lost money.

Malcolm Williams spent a few hours in town 13, en route to New Hampshire, where he is to pass the Summer.

On afternoon 15 Dot Karroll held a Carnation Reception on the stage at the Empire.

The Forepaugh-Sells Brothers' united shows exhibited here 13, and gave one of the best entertainments ever seen here. Business was very large.

Announcement was made 15 that Isabelle Evesson would join the Richard Buhler co., and that the new combination would appear at the Providence Opera House 20-25 in a new play by Edward Fuller, entitled The Invaders. The original idea was for the Evesson co. to produce this play at the Providence Opera House this week.

Lillian Kemble resigned from the Buhler Stock co. 18 to accept an engagement elsewhere, and Margaret Dibdin Pitt has been engaged for the Buhler-Evesson combination, to appear at the Providence Opera House 20-25 in The Invaders. HOWARD C. RIPLEY.

CLEVELAND.

At Hallworth's Garden Theatre Manager Burton Colver will inaugurate the Summer opera season 20, presenting the Queen's Lace Handkerchief. A. W. F. MacCollin will stage the musical productions which are to be given, and the co. is an unusually strong one.

Charley's Aunt was the offering of the Glaser Stock co. at the Colonial 13-18, and it served to show what a clever comedian R. C. Herz is. William B. Mack was well received, and played the role of Stephen Spettique in his usual quiet, natural style. The rest of the cast was in good hands. Under the Red Robe 20-25.

The Baldwin-Melville Stock co. were seen in a creditable production of A Celebrated Case 13-18 at the Prospect Theatre. Fable Romani 20-25.

Manager Cookson, of the Lyceum Theatre, has the ice cream and soda water privilege at the Euclid Avenue Garden Theatre.

It is rumored that Manager Baldwin has leased the new Prospect Theatre for a term of years.

WILLIAM CRASTON.

OMAHA.

The Omaha Auditorium was opened 7 with impressive ceremonies, followed by a grand ball, which was attended by the representative business and social elements of the city. The Auditorium is admirably adapted for use by concerts, conventions and spectacular pieces and was built by popular subscription. Innes' Band is the first regular attraction 8-25. The concerts are well attended, and the selections popular and ably rendered.

At the Boyd Theatre the Ferris Stock co. continues to draw large and well pleased houses during its Summer engagement. Stricken Blind and The Cowboy and the Lady divide week of 12, with Dick Ferris himself in the leading role of the latter named play.

Our two Summer resorts, Courtland Beach and Krug Park, are stacking up mountains of silver in the box-offices, and it takes five figures to enumerate the attendance on fine Sundays. The same good report comes from our friend, William Byrne, who has charge of Lake Manawa across the river.

J. R. RINGWALT.

SEATTLE.

The Buffalo Mystery furnished plenty of excitement for Third Avenue patrons 5-11. P. G. MacLean did well in the leading role. Theresa Belmont Walters, Carolyn Francis, Eva French, Maude Monroe, and Harry Lewellyn were others who pleased. Just Struck Town 12-18.

The Ed Raymond co. pleased patrons of the Alcazar with satisfying performances of Prince Romiro and Struck, Gas 5-11. Kathleen Mavourneen and The Lighthouse Robbery 12-18.

Our New Minister is coming to the Grand 19-22. Maude Adams 24, 25.

The Seattle is dark. Melbourne MacDowell, who was to have appeared shortly at the Third Avenue, will not be seen on account of disbanding of his co. in San Francisco. RODNEY D. WHITE.

COLUMBUS.

The Empire Theatre Stock co. met with one of its prominent successes 13-18 in its presentation of A Poor Relation. Frank E. Camp, the leading man, found in the chief role a part well within his range and individual power, and accomplished a very attractive rendition. Fay Courtenay in the leading woman's role infused a winsomeness through her delineation that imparted to her creation delightful effects. Wilton Taylor depicted the Irish janitor with skill, and the others of the co. all bestowed competence on their endeavors. Rebecca Warren, who last season starred in Tess of the D'Urbervilles, has been engaged as leading woman for this co., to take the place of Charlotte Deane, who resigned her position last week.

J. CLARENCE SULLIVAN.

BUFFALO.

Marie Corelli's Thelma was the offering of the Baldwin-Melville Stock co. at the Star 13-18, and both play and co. scored an instantaneous success. William Farnum as Errington was seen to excellent advantage. In preparation, Hoodman Blind.

Goff Philips has returned to town, having closed a very successful season with George Evans' In the Good Old Summer Time co. P. T. O'CONNOR.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—EAST LAKE CASINO (M. L. Semon, mgr.): The Favs 6-11 with their mystifying experiments in thermathurgy established attendance record all week that will be hard to touch. Walter Edwards co. in The Sign of the Four 13-15 and The Brixton Burglary 16-18; attendance splendid; presentations smooth and finished.——ITEMS: On 13 O. A. Neal, who through past Winter was manager of Bijou, and who until above date managed the Casino, was transferred to the Casino, Lynchburg, Va. He was succeeded by M. L. Semon, who was transferred from Mr. Wells' Memphis house. Both gentlemen are well known here and very popular. E. E. Williams, of Bijou, withdrew from that position last week, and will devote his entire time to other business. This leaves Mr. Wells in entire charge of the house.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Thorne-Baker Opera co. in Queen's Lace Handkerchief 7, 8; same unevenness seemed to prevail throughout balance of performances; 9-11, the entire strength of the co. put forth Iolanthe; presentation was most acceptable one. Pigliacci and H. M. S. Pinafore 13-18; well given; excellent chorus. Paul Jones and Nell Gwynne 20-25.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, mgr.): Forrest Park, a new Summer theatre located five miles west of city, opened 6-11 with Boston Ideal Opera co. in Mikado to large audience; excellent performance. Other operas: The Mascotte, Olivette, Said Pasha, Giroffe-Girofla, Pirates of Penzance. Taylor Stock co. 20—indefinite.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Taylor Stock co. opened 13-18 to big business.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): E. H. Sothern gave us The Proud Prince 9-11 to S. R. O. houses at every performance; his co. is most acceptable, and never before in the history of local houses have we seen such stupendous and magnificent stage production. Maude Adams in The Little Minister 13-15——BURBANK THEATRE (Oliver Morosco, lessee): The Baker co. 5-11 appeared to excellent advantage in The Prince of Liars; when it comes to light comedy they are in their element. Mr. Barnes of New York 12-18——GRAND OPERA HOUSE (Clarence Drown, mgr.): The Ulrich Stock co. knows how to put on melodrama such as the regular patrons like, and East Lynne 5-11 drew them all out. King of the Opium Ring 12-18——CASINO THEATRE (Wyatt and Morosco, mgrs.): The Isle of Champagne was the offering at this house 5-11, and the attendance proved fair. The Pearl of Peking 12-18——ITEM: The testimonial benefit tendered to Leo E. Behymer, treasurer of Mason Opera House, 7, was a splendid success. Our best local talent rendered delightful programme, and public showed their appreciation by turning out in large numbers. Through Mr. Behymer's ceaseless efforts during the past four years Los Angeles has had the very best in music that the world could offer, and the public has gradually assimilated this education that its educator has so strenuously striven for. D. W. CARLTON.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton lessees): Our New Minister 10-12; packed houses; well presented and thoroughly enjoyed. Maud Adams 13, 14.——YE LIBERTY THEATRE (H. W. Bishop, mgr.): Ye Liberty Stock co. in What Happened to Jones 6-12; very capable co.; attendance satisfactory. Charley's Aunt 13-19.——ITEMS: James Bennett Southard, well-known juvenile, has arrived from New York and has accepted an engagement with Ye Liberty Stock co.—Local lodge B. P. O. E. will give an indoor circus at the Macdonough Theatre 14.—Nat Reiss Southern Carnival co. are booked to give daily performances at Idora Park 13-19.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Gratton-De Vernon Stock co. May 30-3. Plays: A Man of Mystery, Dr. Jekyll and Mr. Hyde; pleased well filled houses. Our New Minister 4; very good co. and house.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): For Home and Honor is supplying stock co. with splendid vehicle 13-18, and thanks to excellent control of Manager Lawrence B. McGill, the presentations are first-rate, and business is uniformly big. Northern Lights, with an augmented co., is announced for 20-25.——ITEMS: Pleasure Beach opened for the season 15, under the management of Mrs. Fannie McMahon. Vaudeville will be given soon, and the annual cakewalk and baby show features as well.—It is interesting to note that Poli had two S. R. O. houses on circus day, proving Bridgeport's wonderful growth of late. W. P. HOPKINS.

COLORADO.

COLORADO SPRINGS. ITEMS: Manager Hagen, of the Empire, is now remodeling, at a cost of $15,000, the Johnson-Wilbur Dry Goods Co.'s building into a theatre, with seating capacity for 1,000, to be ready for occupany July 15. Independent attractions, which formerly came to the Temple, and vaudeville will be played.—S. Harold Eldridge, correspondent, made two pleasant calls on THE MIRROR, 14, 15.

LA JUNTA. THEATRE (W. S. Talbert, mgr.): Marie Fountain co. 6-11. Plays: American Drummer, For Baby's Sake, The Gambler's Wife, John Foster's Secret, The Irish-American Widow, The Vendetta, Cinderella; good co.; business rather light.

GEORGIA.

MACON.—CRUMP'S PARK CASINO (Bruce Conquer, mgr.): Charlotte M. Bolton co. 6-11, presenting The Player, Worth a Million, Lindsay's Dog and Monkey Comedy co., Ball and Davis, and illustrated songs pleased good houses. Ina Lehr Stock co. opened 13-18 in A Hunter's Oath to good business.

SAVANNAH.—THUNDERBOLT PARK, THE CASINO (L. W. Nelson, mgr.): A Turkish Texan, with George Parsons at head of excellent co., 13-18. Georgia Drew Mendum, niece of John Drew, has part; co. high class; business good. Bill changed to The Reason Why on Thursday.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): May Howard co. 10 canceled. RIVERSIDE PARK THEATRE (John Fischer, mgr.): Margarita Fischer co. presented An Equal Match 5-11; good success.

CALDWELL. OPERA HOUSE (A. F. Isham, mgr.): Merry Milkmaids (local) 10; packed house; performance poor.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Richard and Pringle's Minstrels 23.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Indiana (local) 13; good house; pleased.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Van Dyke-Eaton co. 6-11. Plays: Three Musketeers, Fatal Scar, Camille, Over the Hills to the Poor House, Two Orphans, Across the Desert, Under Sealed Orders, A Lion's Heart; good co. to good business. Rogers Brothers in London 14; excellent production; pleased good house. Henderson Stock co. 20-25.

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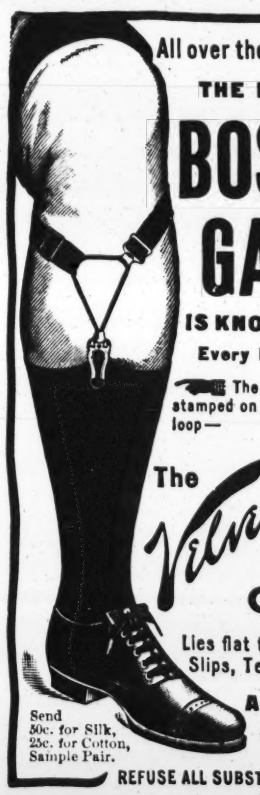

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Willis, mgr.): Ray Bankson in Alone in Greater New York 10; on account of sickness play was changed to An Unequal Match, which failed to please.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): William Owen and co. in The Lady of Lyons 10; excellent cast; production satisfactory; fair business. Irving-French co. 23-26.==ITEMS: Manager A. B. Beall still retains possession of Grand Opera House at Soo City, and it is intimated that big legal fight will be put up before new lessees, Messrs. Woodward and Burgess, of Kansas City, gain possession of property.—The buildings at Sans Souci Park, near Clinton, Ia., were destroyed by fire 9, the loss being $15,000 and no insurance. It is thought the fire was of incendiary origin. The buildings will be rebuilt at once.—The New Grand will be the title of the opera house at Soo City when the renovation of the property is completed by the new managers, Messrs. Woodward and Burgess, in August. The playhouse has been leased by these gentlemen for five years and will be remodeled and repaired throughout, and will open the regular season Sept. 1.—Manager Ellsworth has equipped the Metropolitan with electric fans for the Summer season. FRANK E. FOSTER.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Brauning Stock co. 5-8 closed on account of poor attendance. Plays: For Old Love's Sake, The Star Boarder, A Southern Romance, For Her Child's Sake. Council Bluffs Comedy co. (local) benefit at Creche 14; good audience.

KEOKUK.—CASINO (James Feltz, mgr.): James Green Comedy co. in Finnegan's Alley, A Dashing Widow, A Devil's Lane, 6-11, to good business. Gibney-Weed co. opened in repertoire 13-18 to fine business. Fiftieth Regiment Band 12 in sacred concert drew large crowd.

CLARINDA.—HAWLEY'S OPERA HOUSE (J. D. Hawley, mgr.): Irving French co. 1, 2; good co. and business. Plays: O'Moore's Courtship, An Irishman's Troubles, Smith and Webb's Moving Pictures 11; good business; closed season.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Zanton 10, 11; excellent performance; fair business.==ITEM: W. P. Gulberson, of Des Moines has taken the management of Zanton's Summer tour.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Girard Stock co. 13-20.==ITEM: Waterloo Concert Band opened season at Sans Souci Park May 30 with big business; very popular.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Van Dyke-Eaton Repertoire co. closed season 6-11 to poor business.

KANSAS.

WICHITA.—ITEM: H. G. Toler and Son, managers of Toler Auditorium, of this city, have leased of Spicknall and Kirk, Woods Opera House, at Wellington, and added it to the already long list of towns on their Rock Island Circuit, which includes some of the best towns on the main line of the R. I. between Herrington, Kan., and the Texas line. This will give Southern cos. an opportunity to play through to Missouri stands and vice versa. Colonel Toler attends to the booking of this circuit personally.

KANSAS.—GRAND THEATRE (C. H. Wheaton, mgr.): Stock co. 6-11; fair crowds. Plays: Two Orphans, East Lynne, Because I Love You.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Was She to Blame 6; poor performance and business.

KENTUCKY.

HENDERSON.—ITEM: New theatre, the English now in course of construction, is being pushed to a rapid completion. The property is owned by English Theatre co., of which J. E. English, manager of the Kentucky, at Paducah, is president. It will cost about $40,000.

ASHLAND.—CLYFFECIDE PARK CASINO (Joseph R. Gallick, mgr.): Osburn Dramatic co. opened season 14, presenting A Woman's Power to big business.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Albert Taylor Stock co. 6-12 in A Gilded Fool, Lady of Lyons, In Mizzouri; good attraction; large houses. Albert Taylor Stock co. 13-July 2.

MAINE.

PORTLAND.—FAMILY THEATRE (James E. Moore, mgr.): Unseasonable weather was an advantage to Byron Douglas co., and attendance still holds good. An American Citizen 13-18, proving excellent drawing card. Mr. Barnes of New York 20-25. Season closes July 2.==PEAKS ISLAND, GEM THEATRE (C. W. J. Goding, mgr.): Gem Theatre Stock co. opens seventeenth season 20 in She Stoops to Conquer, there being a big advance sale.==CAPE COTTAGE, PARK THEATRE (E. V. Phelan, mgr.): E. V. Phelan Opera co. are introducing season of musical attractions. The Telephone Girl opens house 18. This line of entertainment will undoubtedly prove immensely popular. Manager Phelan assures us that talent is best procurable.

BANGOR.—CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): Powers Stock co. closed to good business 8, presenting to well satisfied audiences. For Love and Money, The Mining King's Sweetheart, Saved from the Gallows, On the Levee presented by fine co. 11; highly pleased large audience. Katharine Rober Stock co. 20-25. The Hustler July 9.==ITEM: Manager Owen, of the Bangor Opera House, left with his family at the close of the season for Squirrel Island, where they will pass the Summer, as usual.

BRUNSWICK.—TOWN HALL (James F. Snow, booking mgr.).==ITEMS: A. R. Storer, the veteran showman, was in town last week calling on old friends. His first visit to Brunswick was fifty-five years ago. He has managed thirty-four U. T. C. cos. during his career.—A number of fine billboards are being built to accommodate traveling cos. next season.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbor A. Shea, mgr.): Rentfrow Stock co. May 30-4; excellent satisfaction to crowded houses. Grime's Cellar Door 13 pleased fair house. Pinafore (local) 23, 24. Real Widow Brown 28. W. S. Harkins co. 29.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, mgr.): Rentfrow Stock co. 6-11 broke records for repertoire. Grime's Cellar Door 14 satisfied large audience. Rentfrow Stock co. (return) 24, 25. Real Widow Brown 27. W. S. Harkins co. 28.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Parada (local) 21-24.

LUBEC.—COLUMBIAN OPERA HOUSE (Wilbor A. Shea, mgr.): Rentfrow Stock co. 20-23.

MACHIAS.—PHOENIX OPERA HOUSE (Wilbor A. Shea, mgr.): Du Berg Stock co. 20-23.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: The theatre at Valley Park was opened for Summer 20, The Trolley Party being the attraction. Members of co.: Robert Garnella, Charles Saxon, John Cummings, Master Kirby, Carl Hand, May Shirk, Violet Hillson, Florence Brooks, Madeline Westby.—Harry C. Browne, a North Adams boy, has gone to Utica, N. Y., for Summer engagement. Next season he will be with Arizona.—Pawnee Bill's Wild West 14 did good business; performance fair; co. inspected by Board of Health here, smallpox rumors having gained ground, but a clean bill of health was given by the board.—Beresford Greathead, a world walker, reached North Adams 16 on trip around the world. If he fills all agreements he gets $50,000, and will look for a theatrical engagement. THOMAS A. HAGGERTY.

SALEM.—MECHANICS' HALL (Harry C. Stanley, mgr.): Jewell-Archer Stock co. in Near the Throne May 30-4; fair business. The Belle of Richmond 6-11; fair business; pleased audiences.==ITEM: The Jewell-Archer co. have secured services of James Korman, formerly with Henrietta Crosman co., as pianist. They have also secured services of Della Russell.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): H. Webb Chamberlain co. 6-11 in In Minnesota, In Idaho, Monte Cristo, For the Mikado, Dr. Jekyll and Mr. Hyde, Corsican Brothers; co. very good; light business; deserved better.

NEW BEDFORD.—SHEEDY'S (Theodore B. Bayliss, mgr.): Buffington's Stock co. in The Fatal Scar 13-18; large audiences; same co. in Passion's Slave 20-25.

MICHIGAN.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Midnight Flyer 10; topheavy house; ordinary production. Ingersol and Haggerty 13-15 failed to appear. Rentfrow's Comedy co. July 4-6.==ITEM: Midnight Flyer co. closed here, main part of co. going to Chicago. Manager Anderson said he would take out same play next season, opening last week in August.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Clark Stock co. 4-9. Plays: A Silent Slave, A Man of Leisure, An Innocent Sinner, Camille, Yorkshire Folks, A Country Judge; co. good; business fair. Lincoln Carter's star cast of Remember the Maine 13 to good house. Jake Simon, of this city, made a big hit. The Flints (hypnotists) 21-25.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Gaskell Stock co. 6-11. Plays: The Inside Track, The Man from Mexico, Other People's Money, Rip Van Winkle, Beyond the Rockies, A Dangerous Game; good houses; pleased. Runell Stock co. 27-July 2. Rodney Stock co. 4-16.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Richard Mansfield in Old Heidelberg 24.==JEFFERS' THEATRE (T. D. Bamford and Sam Marks, mgrs.): Wilbur Higby co. 6-12, presenting The Power of Attorney, Because She Loved Him, A Night Out, East Lynne, In Idaho; good business and co.

GRAND RAPIDS.—POWERS (W. T. Ledeboer, mgr.): Bowser-Craven Stock co. in The Late Lamented 6-11 and The Two Orphans 13-18; will continue one week; plays put on in most painstaking manner, thoroughly capable co.; have made splendid impression; business fair. Richard Mansfield 23.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): McFadden's Flats 11; fair co. to good business. Gaskell Stock co. 13-18 opened to capacity in Silent Partner. Columbia Opera co. 24, 25.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Rentfrow Stock co. 6-8 in Gates of Justice, The Moonshiner's Secret, Retribution; only fair satisfaction and business. The Flints (hypnotists) opened 13-18 to large and pleased audiences.

MANISTEE.—RAMSDELL THEATRE (R. R. Ramsdell, mgr.).—ITEM: Manager Southwell will open Orchard Beach Casino about 19.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Ideal Entertainers 11; very slim business. Columbia Opera co. 21.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): McFadden's Flats 10; fair co. and business. Gaskill Stock co. 27-July 2.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Albin Stock co. 27-July 2. Leon McReynolds Stock co. 4.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Richard Mansfield in Ivan the Terrible 11; excellent co.; S. R. O.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): W. J. Nolan 7; good house; well pleased.

MISSOURI.

SPRINGFIELD.—DOLING PARK THEATRE (Robert Doling, mgr.): In Old Virginia 6-8 and Northern Lights 9-12; houses good; excellent performances. Carrolton Sisters engaged for vaudeville work during week.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Fair houses greeted Richard Mansfield in a masterly production of Ivan the Terrible 8. Richard and Pringle's Minstrels 19. Maude Adams 30. E. H. Sothern in The Proud Prince July 13.

HELENA.—THEATRE (F. W. Agatz, mgr.): Maude Adams 29.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Ernest Hogan and the Policy Players 14-18; good performance and business.==ITEM: Extensive alterations will be made to the Pier Theatre, which will be dark 19-July 2.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): When Knighthood Was in Flower attracted capacity houses 13-18. Jessie Bonstelle scored distinct hit in her interpretation of Mary Tudor, and the supporting co., headed by Paul McAllister, did excellently with the parts allotted them. Hazel Kirke 20-25.==BAKER THEATRE (John E. Boyle, mgr.): Walker Whiteside and Davis-Boyle Stock co. appeared before large audiences in Heart and Sword 13-18. Mr. Whiteside as Prince Victor was master of himself at all times, and was at his best throughout. Edna Maud Hall deserves high commendation for her artistic presentation of the Princess Sylvia. The painstaking work of this excellent actress is greatly appreciated by our amusement goers. The balance of the co. were equal to all demands. Elita Proctor Otis in Resurrection 20-25.==COOK OPERA HOUSE (W. B. McCallum, mgr.): World Against Her as presented by stock co. pleased fine houses 13-18. Adora Andrews, Bert Lytell, Maribell Seymour, Tommy Shearer, and Alexander Dale were liberally applauded. Still Alarm 20-25.==LYCEUM THEATRE (M. E. Wolff, mgr.): The excellent stock co. appeared in Americans Abroad to large audiences 13-18, with exception of 16, when Rogers Brothers filled the house. The Mysterious Mr. Bugle 20-25.
J. W. CARRUTHERS.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): In The Mikado 13-18 the Manhattan Opera co. duplicated splendid impression made during opening week. Helene Salinger made by long odds the best Katisha ever offered Elmira theatregoers. Herbert Salinger duplicated his hit of last year as Ko Ko, and Estelle Ward as Yum Yum, Odette Bordeaux as Pitti Sing, and Lotta Cannon as Peep Bo were captivating. Especial good work was also done by Harry R. Hanlon as the Mikado, Henry Taylor as Nanki Poo, Francis Carrier as Pooh Bah, and Frank McGirr as Pish Tush. The stage settings were gorgeous; capacity business. The Little Duke 20-25.==ITEMS: W. Charles Smith, manager of Lyceum Theatre, was elected senior vice-commander of the G. A. R. of the State at Rochester 16.—Mrs. James Elverson, Jr. (Eleanor Mayo), of Philadelphia, is at Crockett Lodge for the Summer.—The Elks are to hold a big indoor circus in October.
J. MAXWELL BEERS.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): In last ten years we have had several notable Shakespearean productions, but in all no heroine has been seen on the local stage equal to Viola Allen in Twelfth Night 10; capacity house; one of most evenly balanced casts that has ever played here.==ITEMS: Sarah Truax writes she is enjoying part of her vacation at Chicago.—The Weber Stock co. are here ready to begin work at Dobbins' Theatre, but at the last moment the city authorities concluded that the building was unsafe, and the theatre license was revoked. Mr. Dobbins, it is understood, has agreed to put the building in proper condition. GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Rogers Brothers 17.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): Elita Proctor Otis and stock co. presented Resurrection in a satisfactory manner 13-18 to good business. The Cowboy and the Lady, with S. Miller Kent, 20-25.==BASTABLE THEATRE (H. A. Hurtig, mgr.): Adventures of Lady Ursula presented by stock co. 13-18; good house. J. Henry Kolker and Kathryn Brown were pleasing.==ITEMS: Sam Shubert was in town 14.—George Chenet, who is ahead of Robinson's Circus, is spending a few days at his former home here.—W. J. McCarthy, comedian of the Red Feather co., is home for the Summer. E. A. BRIDGMAN.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Kingdon-Courtenay co. presented Gloriana 9-11 to series of big houses. Tom Wise was specially pleasing as Spinks. Under the Red Robe 13-18 tested qualities of the entire co., and none were found wanting. The Man from Mexico 20-25 will afford Mr. Wise another funny part, in which he will be seen at his best.==PROCTOR'S (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Mr. Barnes of New York opened 13 and is filling the house at each performance. George Friend and Beatrice Morgan have strong parts and are well supported. Walter S. Richards, formerly soloist at All Saints' Cathedral, St. Paul's Episcopal Church, and Temple Beth Emeth, sang between the acts. The second of the after matinee receptions was largely attended 15. Pink Dominoes and Only a Joke 20-25.==ITEM: The Elks have purchased the building they occupy for $8,500.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Davis-Boyle Stock co. in its fourth week here continues to please large audiences. Daniel Ryan assumes leading roles. From Sire to Son 14-16. Ingomar 17-19.==ITEM: During the presentation of The Three Musketeers at the matinee at the Majestic 11 a small panic followed the passing by the theatre of the fire apparatus. A lad in the gallery yelled fire. Several women fainted and a rush for the exits followed. Several women had their dresses torn, but no one was injured. Members of the co. quickly succeeded in pacifying those present and the play was resumed after a delay of ten minutes.

NEWARK.—SHERMAN OPERA HOUSE (N. C. Sherman, mgr.): Wild and Rich's Players 9-11 opened with In His Power to fair house. Other plays: A Diamond Mystery, A Mountain Waif; perfect satisfaction. Duncan Clark's Lady Minstrels 18 closes season. Summer Stock opens July 11 with Campbell Repertoire co.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Dilger-Cornell co. 13-18, presenting Prince of Patches, Old Kentuckian, Resurrection, O'Moore's Courtship, His Mother's Sin, Bubb's Troubles, Dice of Death; pleased good houses.

TROY.—LYCEUM THEATRE (Burns Gillam, mgr.): Mortimer Snow Stock co. 9-11 in Resurrection; capacity houses; co. in Romeo and Juliet 13-18; large and delighted audiences. Mortimer Snow as Romeo and Fernanda Elisen as Juliet gave finished performance. Co. in Soldiers of Fortune 20-25.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Pink Dominoes (local) 14; splendid production; large and enthusiastic audience. Cricket on the Hearth 20.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Viola Allen in Twelfth Night 11; enthusiastically received by crowded house; closed season.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; W. E. Sigel, mgr.): Campbell Stock co. 27-July 4.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Maud Hillman co. 13-18.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Dilger-Cornell Stock co. 20-25.

NORTH CAROLINA.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Ferguson Stock co. 13-18 opened to capacity.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Richard Mansfield in Ivan the Terrible 10; excellent co.; audience small, but very appreciative; closed season.

OHIO.

URBANA.—ITEMS: The corner stone of Billie Clifford's new theatre, the Clifford, was laid this week, and big force of workmen are on walls. The only dramatic paper put in the wall was THE NEW YORK DRAMATIC MIRROR, of June 11.—Randolph McAdams, city bill poster and brother of Frank McAdams, manager of Market Square Theatre, who went to Illion, N. Y., to play ball, was brought home in a dangerous condition with stomach trouble. He has commenced to improve.—Frank Powers, for many years stage-manager here, who part of last season was carpenter with Mildred Holland and later stage-manager at the Connellsville, Pa., house, is home.
WILLIAM H. McGOWN.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Opened Summer season with Van Dyke-Eaton co. Plays: Under Sealed Orders, Carmen, A Lion's Heart, Faust, Three Musketeers, After the Ball, Two Orphans, Camille, Across the Desert; clever specialties by Charles Gano, Willard Foster, Roulette, Bessie Jackson, and McCoy and Gano; performances good; business fair.==ITEM: Midway Park Theatre (Al. Reist, mgr.), closed on account poor business. Gaskell Carnival co. booked July 20 for street fair under direction of order of Eagles.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Johnson Stock co. May 30-11 to fair business in Lost and Won, In Idaho, Blue and Gray, Black Flag, Phoenix, Lighthouse Robbery, Power of Love, Cutter and Williams Stock co. opened 13-18 in A Man of Mystery to good house.

MT. VERNON.—AUDITORIUM THEATRE, HIAWATHA PARK (A. G. Howard, res. mgr.): Garrick Stock co. closed successful two weeks' season May 30-11. Donna Tray Stock co. 13-25. Plays: A Lone Star Mystery, The Lighthouse Robbery, Sunny Tennessee.

NILES.—VERBECK THEATRE (George H. Verbeck, gen. mgr.): Dark.==ITEMS: The Verbeck is being put in excellent condition for next season.—Mirrelli Brothers' Stock co. (under canvas); strong repertoire co.; Nina Genell using her skill to good advantage; splendid business; local favorites.

NEWARK.—AUDITORIUM.—ITEM: Harry S. Fulton has been elected manager of Auditorium. Mr. Fulton is an old Newark boy, but for several years has been in Chicago and the East engaged in newspaper and theatrical work.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Dark indefinite.==ITEM: George H. Pawlus Empire Theatre co. (under canvas) 13-18.

PENNSYLVANIA.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.).—ITEM: At a recent meeting of the directors of the Temple Theatre A. B. Cohn retired from the management of the theatre, leaving entire charge in the hands of H. W. Sweely. Mr. Cohn has been in the theatrical business here since the days of the old Lyceum, erected in 1896, and during that time has made a large number of friends, both in the profession and among the managers of road cos. Mr. Sweely has had the benefit of the experience of Mr. Cohn for the past two years, and during the past season has had practically entire charge of the bookings of the theatre, and promises the patrons of the Temple a first-class list of attractions for the coming season.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.; Fred L. Wiener, asst. mgr.): Appell Stock co. pleased fair houses 13-18 in Cumberland '61 first half of the week and The Wages of Sin last half; co. includes Helen Grayce, Grace Fox, Helen Hyle, Zula Ellsworth, W. J. Townshend, Paul Barnett, Charles Guthrie, and Charles H. Sanders; weather cool. Madame Adelaide Hermann and co. in A Night in Japan 20-25.==ITEM: The Sprenger property adjoining Fulton Opera House has been purchased by the Fulton Opera House Co., for the purpose of erecting a large fire escape on that side.

WILLIAMSPORT. — VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in What Happened to Jones 6-11; crowded houses; Wilbur Mack scored big hit. Same co. opened in The Banker's Daughter 13-18; good houses; fine performances. Followed by Highest Bidder last of week.==ITEM: Grace Welby has wired from Montreal, Can., to Manager Pray that she will arrive here 20 to join stock co., replacing Miss Fox.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Rogers Brothers in London 15 to large audience; closed season.==MAJESTIC THEATRE (William J. Sell, mgr.): Majestic Stock co. 10, 11. Charles Dickson closed his engagement here, presenting Incog to fair attendance. Followed by the regular co. for 13-18 in Two Orphans and Red River to light business. U. T. C. 20-22. Resurrection 23-25.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Seward Show 6-18. Plays first week: A Fool by Fortune, Day of Judgment, Deadwood Dick, The Twin Sisters, Kathleen Mavourneen, Still Water Runs Deep, The Black Eagle; co. and business good.

DU BOIS.—SUMMER THEATRE (Ernest and West, mgrs.): The Idlers opened season 9 to S. R. O., presenting Felecia, with Julia Earl in title-role, well supported by entire co. Bill was repeated 10, 11. My Mother-in-Law opened 13-15; fair audience.

TITUSVILLE.—VERBECK THEATRE (T. L. Hobart, mgr.): Dark.==ITEM: This theatre has reverted back to its owner, J. J. Carter, who is making notable improvements about it, and will run it the coming season with Mr. Hobart as manager.

CORRY.—ITEM: The new Messenger Theatre is nearly completed and will open middle of August. It will be managed by Verbeck Syndicate.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, mgr.): Kilties Band 21.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in The Galley Slave 13-18 to fair business; good co. Queena 20-25.==ITEM: Nate Leffingwell, popular comedian, has gone to housekeeping and raising his own vegetables.

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HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Dark 6-11.==ITEMS: National Carnival co. will exhibit during the street carnival 30-July 4.—Sousa's Band has been engaged for the Mitchell Corn Palace, one week in September.—Gollmar's Circus Sundayed here on 12 en route to Pierre.

TEXAS.

AUSTIN. HYDE PARK FAMILY THEATRE (J. A. Miller, lessee; Harry Lee, mgr.): Hyde Park Stock co. opened for Summer May 23. Plays presented: Hearts and Dollars, Married Twenty-four Hours, Miss Virginia, Mercy's Marriage, Inside Track, Between Love and Duty. Co. includes Miss Adelyn, Aimee Commons, Maud Street, Mazzie Steers, Little Trixie, Karl Bayard Steers, Fred C. Flood, Fred De Von, Bruce, Rinaldo, and Harry Lee; business good; co. made good impression; Summer promises to be success in every way.

UTAH.

SALT LAKE CITY.—GRAND THEATRE (Jones and Hammer, mgrs.): Mrs. Leslie Carter in Du Barry 6-8; very appreciative audiences; good co.==ITEM: The theatrical season is closed here until Aug. 15, when Ethel Barrymore opens an engagement at the Salt Lake Theatre.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Ward, mgrs.): Special engagement 21 of Reeves' American Band.==LIBRARY HALL (C. H. Prouty, mgr.): Brandon-Evans Stock co. 13-18 failed to appear. H. Web Chamberlin co. 20-25. Maud Hillman co. July 9.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): For His Child's Sake 17.==ITEM: Stetson's U. T. C. (under canvas) 10; poor show; fair business.

SPRINGFIELD.—OPERA HOUSE (George H. Stiles, mgr.): Bennett-Moulton co. opened 13-18 in A Fatal Coin to good business; co. well balanced; pleasing good houses.

BELLOWS FALLS.—BARBERS PARK THEATRE: H. Webb Chamberlain co. 12-18 to fair business; Mr. Chamberlain is good and is well supported.

VIRGINIA.

ROANOKE.—CASINO (Allen Jenkins, local mgr.): A Trip to New York 14-16; good co.; full house. Too Much Married 17-19.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, mgrs.): She Stoops to Conquer (local) 13.==LA VERN'S SUMMER PARK (Vern La Vern, mgr.): Lawrence Dramatic co. 6-11; good business. Plays: The Man from California, The Mystery of the Three Flats; performances pleased. ==ITEM: Manager La Vern took Lawrence Dramatic co. to Wartsburg 10; played to good business; put on Jack o' Diamonds.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): Autumn Leaves 6-11; very good stock co.; fair attendance.

WEST VIRGINIA.

CLARKSBURG.—UNION LAND PARK (F. E. Moore, mgr.): Opened May 26 with Elmoor Stock co.—Indefinite. Georgiana Eddings, supported by Chester Bishop. Plays: The Bondman, The Man of the World, Hoosier Heroine, One Night in June, A Romance in Virginia; performances good; business poor, owing to bad weather.==ITEM: Eugene Powers, who has been with the Elmoor Stock co., left for Woodstock, Can., to join the Armstrong Stock co.

WISCONSIN.

MERRILL. BADGER OPERA HOUSE (Will T. Seeger, mgr.; W. S. Roberts, local mgr.): Kennedy Stock co. 13-18. Plays: Octoroon, Faust, Two Jolly Tramps, Another Man's Wife, Rip Van Winkle, The Fisherman's Daughter, Cheek; topheavy houses; very good co. Sig Pietro Buzzi and local talent in grand opera Martha 22, 23.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Rodney Stock co. 6-8 in In Convict Stripes, Utah, Michael Strogoff; big business; good satisfaction. Mr. Bob (local) 21. Walton Pyre Stock co. 27.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Summer stock co. in Woman Against Woman 7, 9, 11, 12, and Prisoner of War 14, 16, 18, 19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Enchantment (local) 9, 10, 11, 14; drew fairly well; some pretty features; closed season.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Old Plantation 16.

CANADA.

WOODSTOCK, ONT.—FAIRMOUNT PARK THEATRE (Tom Walsh, mgr.): Park Stock co. in Wanted, a Wife, and Human Hearts 13-18; unfavorable weather interfered somewhat with attendance; performances satisfactory.==ITEM: The co. has been strengthened by Eugene Powers, of The Village Postmaster co.; Mr. and Mrs. Elmer Buffham, of The Prisoner of Zenda, and Isabelle Clinton, of the Maxine Elliott co.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Grime's Cellar Door 9-11; performances failed to please; business light. Rentfrow's Stock co. opened 13-18 in Midnight in Chinatown; fair business and performances. McAuliffe Stock co. 20-25. Shealy-Young co. 27-30. Town Topics July 1, 2. Are You a Mason 11-16. Garside, Condit and Mack 25-Aug. 6.

BRANTFORD, ONT.—JOHNSON'S THEATRE, AGRICULTURAL PARK (F. C. Johnson, mgr.): Ethel Doffryn co. 6-11. Plays: A Miller's Daughter, The Embassy Ball; performances good; audiences fair. ==GRAND VALLEY PARK THEATRE (F. P. Haven, mgr.): The Danites 6-11; big houses; performances good. Why Women Love 13-18.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Sears Opera co. in The Mikado and Martha 6-11 drew good and well pleased audiences. Opened their second week 13-18 in The Bohemian Girl, and for the latter end of the week will give Cavalleria Rusticana and The Charity Girl. Same co. 20-25.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Richard Mansfield in Ivan the Terrible 25.==ITEM: Ben Greet's co. of Woodland Players presented As You Like It and Midsummer Night's Dream on the grounds of the Western University 13 to good business and gave splendid satisfaction.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Are You a Mason 4; splendid co.; pleased small audience. Grace Van Studdiford in The Fed Feather So strong and capable co.; capacity; closed season.

SYDNEY, C. B. LYCEUM (MacAdam and O'Connell, mgrs.): Shealy and Young's co. in For Her Sake 10. Remainder 11; strong, well balanced co.; first-class houses; well pleased. Robert B. Mantell 20-25.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Macdaiffe, mgr.): Fiske Stock co. commenced second week 13-18 in Knobs o' Tennessee to continued large business. Grime's Cellar Door 24.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr. and lessee): Dominion Stock co. 9-16; excellent co.; good business.

THE STORY OF "MATCHES MARY."

Photo by Ames, New York.

"Matches Mary" needs no introduction to New Yorkers nor to the majority of strangers within the gates. She is as much an institution of the city as are the Statue of Liberty, Grant's Tomb, and the Diana atop of Madison Square Garden. Every night of the dramatic season, however cold or wet or sultry, "Matches Mary" is to be found in front of one or another of the Broadway playhouses, disposing of her sulphurous wares. She knows and is known by every manager and first-nighter in New York. Her presence at the entrance of a theatre indicates that the play presented within is a success. An opening night without her is incomplete. Many managers—though they might not willingly confess it—are apt to entertain doubts of prospective success if "Matches Mary" is not at their doors on the first night. She is an omen of good fortune to a new production and a sure indication of the success of a run. There is a certain mystery and impressiveness about the tall, black-robed figure that suggests oracular powers and gives hint of hidden romance. Romance there is truly in the history of "Matches Mary," and there is mystery, too—but those who have tried to relate the former and to solve the latter have shot wide of the mark.

"The newspapers have done me a lot of harm," says "Matches Mary," indignantly, "by saying that I own rows of tenement houses over on the East Side. Do I look like a property owner, now? Of course not. And would I be standing out there in the streets on bitter Winter nights when even the policeman can't stand the cold, for the sake of selling 60 or 65 cents worth of matches if I had rents coming in on the first day of every month? Of course not. And yet time and time again when two men will be coming out between the acts together and one of them starts to buy matches of me the other will stop him and say loud enough for everybody to hear that I don't need the money, because I own tenement houses on the East Side! It was a dramatic critic that started that report. One time I paid him back a little—just a little—on account. He was coming along the street with Mr. Belasco, and he shouted out at me; 'Hello, Mother'—they all call me 'Mother'—'Hello, Mother, said he 'Have you been purchasing any more real estate lately?' 'Yes,' said I, loud enough for Mr. Belasco to hear, 'out of the 20 cents you've given me in the past ten years I spent 5 cents for carfare and with the balance I bought me a block of residences in Brooklyn!' And he never said a word, but walked away as fast as he could, with Mr. Belasco making no effort whatsoever to keep his face straight."

When "Matches Mary" goes home after her night's work she leaves her pseudonym behind her. Under her own roof-tree she is Mrs. Maria M. Hayes—and as Mrs. Hayes she is a genial, hospitable, vigorous old Englishwoman who suffers a deal from rheumatism, though not inclined to complain over that or other of her ills. She has a few friends of long standing and a few household treasures. Her home consists of two rooms in a quaint old house that stands in the middle of a block in a quiet section of the lower West Side. The house is reached through a narrow passageway between newer houses that have been built in front of it. A great black gate guards the entrance and an old-fashioned lantern swings in the passageway. Within there is a little paved courtyard, with geraniums and peonies growing in pots and boxes, and up an outside wooden stairway, ending with a second-floor "gallery," of Southern style, is the home of Mrs. Hayes. It is just such a place as F. Hopkinson Smith describes in his "Colonel Carter of Cartersville." An appropriate habitation for an artist, a poet—or "Matches Mary." The old woman and the old house were made for each other. Spearately and together they suggest courageous poverty.

New York and the glare of the Rialto by night seem to drift very far away when one sits drinking a cup of tea with Mrs. Hayes on her veranda, on a quiet Summer afternoon. "Matches Mary" herself seems far away. Mrs. Hayes, hostess, is there, however, amiable, cheerful and full of anecdote and reminiscence. "It's only chance that puts me where I am," Mrs. Hayes will remark, over the teacups. "I was never on the stage, though I have what you may call theatrical associations. And I'm related to the stage by marriage. If I had my choice I should now be in possession of a little candy shop, on a side street, with children for customers. But you can't start even a little candy shop on nothing at all, and so I'm still selling matches outside the theatres. I seem to belong to the theatres now, having been around them so long. And, besides that, they've put me in several plays. They've represented me in The Whirl of the Town at the Casino, and in the burlesque of A Message from Mars at Weber and Fields, and that Strollers' Club put me in their 'Round Herald Square entertainment. I've never seen myself on the stage. They tell me that Davy Warfield played me to perfection, but I didn't see him. He was the first that ever represented me. I don't go inside the theatres often because the seats are so near together that there's no room for your knees, especially if you've got a bad knee, as I have. I know all about what is going on, though, because I hear what the people say when they come out.

"Yes, I'm an Englishwoman born, but I've been over here more than forty years and I'm a true American now. I was born in Thread-and-Needle Street, London. It's so crowded there now that there isn't room for anybody to be born there any more. On my father's side my people were all English, and most of them were sturdy and lived to be a hundred and more. One of them was Jackson, the pugilist of Garrick's time. Another was for many, many years the landlord of the Nell Gwynne Tavern in London. My grandfather lived to be a hundred and twenty-five years old, and I take after him. My mother was French—of the Volante family—and she was a teacher of her native tongue in a fashionable young ladies' school in London when my father married her. They had five sons and two daughters beside myself. One of my sisters became an opera singer and appeared at Covent Garden. She married Sims Reeves, the greatest of English tenors, being his second wife. He was an uncle of Melbourne MacDowell; so, by my sister's marriage, I'm related to that actor.

"When I was a girl in London I learned lace-making and for a long time I worked at that occupation. But I was always crazy for excitement and travel and adventure. I saw everything that was going on in London when I was a girl, including the great public celebration at the time of the marriage of the present King and Queen. I got tired of London after a while, and secretly bought an emigrant ticket to Australia, intending to look for excitement there. But my plan was discovered and I was obliged to stop at home quietly for some time. Then the Civil War began in America and, of course, I wanted to see it. I supposed that if I got here to New York I could see the whole thing from the front door steps and the back windows. I escaped from home this time and got to Liverpool, where I boarded ship, first sending a telegram to my father telling him where I had gone. The ship brought me safely here and, except for one visit home, I have been here ever since.

"I was about seventeen years old when I landed in New York. I didn't know anybody in the whole country and the war was miles and miles away. So after I'd spent the money I brought along I went to work as a servant for a family in Brooklyn, where there were seven children, and the pay only $4 a month. After a while I got to doing ironing. It was fine work, ironing, before they made this machinery to do it. While I was working at that I went around a good bit to balls and parties, and then I got married."

Over the mantle in "Matches Mary's" room there hangs an old-fashioned oval frame in which is the portrait of a handsome, frank, cultivated man of about thirty-five. Beside it is the likeness of a boy of nineteen, dressed in the costume of a Roman Catholic student for the priesthood. Also there are the likenesses of a lad of ten and of a sweet-faced little girl. All are dead now except the little girl. She has grown to womanhood and lives in London. The husband and father—the man in the oval frame—died about twenty years ago, and not many years later the eldest son died, just as he was about to take holy orders. Mrs. Hayes—she was not "Matches Mary" then—made her one visit to her girlhood home at the time of her husband's death. During her absence great changes had taken place, and she found herself a stranger in her native land. She left her daughter there with relatives and returned to America to earn money for the education of her sons. They lived but a few years after that, and Mrs. Hayes was left alone.

"Well, after I got back to New York," continued "Matches Mary," briskily, "I found that they'd been putting in these laundry machines to do the work that the girls had always done by hand. So I started in and learned about those machines and how to run every one of them, and directly I got to be head laundress, with all the machines and the girls working under me. I was head laundress at the Ponce de Leon Hotel in Florida, and at a dozen of the big hotels in Saratoga and Long Branch and other places of the kind.

"I was at Long Branch when General Grant and Mrs. Grant were there, and I ironed the General's collars and cuffs and shirts with my own hands during his whole visit. At that same hotel in Long Branch, while I was there as head laundress, Mr. Sherry, of the restaurant—he was Louis McSherry then—was the head waiter. And well I remember what a gay fellow he was with the girls.

"Well, I got along finely in the hotel laundries, and in hospital laundries, too, for several years. In the hospitals I prepared all the linen used when they performed surgical operations. That is careful work—with the linen, I mean—because every piece has to be just so, and in the right place at the right time. I learned a lot about hospitals. After a while I had to go to a hospital myself as a patient, which is another story from being head laundress in one. I got the rheumatism from being all day in the steam and then going out into the cold. And I got a cataract on the eye, which had to be removed. And I got trouble with my throat, and I've been taking medicine and going to the doctors ever since. But my grandfather lived to be a hundred and twenty-five, and I take after him.

"I've been selling matches now for fourteen years, having got my first license from Mayor Hewitt. When the plays draw well, and when the weather is pleasant enough for men to want a light for their cigars as they come out of the theatres, and when nobody says anything about those tenement houses of mine—which never was and never will be—then I can do pretty well with the matches. But I'm hoping this next season will be better than last. It was terrible. One night a big manager said to me: 'Mother,' said he, 'why don't you come any more to my opening nights?' 'Because,' I said to him, 'I went to two of your opening nights this season and all I took in on the two occasions was 11 cents, of which only 3 or 4 cents was profit!' 'Well mother,' said he, '*you* needn't complain. You made 4 cents on those two productions and I lost about $40,000!'"

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WHO IS NEXT? 4 acts.
TIME, 4 acts.
WHEN LOVE GOES SIGHING, 3 acts.
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PROFESSIONAL DOINGS.

J. J. Coleman will call the farce written by Charles T. Vincent for Harry Beresford, Our New Man. He has re-engaged the principal members of his last season's company, including Julia Batchelder, Edith Warde, Kate Bruce, A. Bert Wesner, William Hartmann and Harry Creighton. Philip Robson will continue as business-manager. The tour will open Sept. 3 in Pennsylvania and extend to the Pacific Coast.

Charles Jackson will play the part of Simpson, the valet, in The Dictator next season.

Agnes McDonald is credited by the local reviewers with a notable success in the principal role in Bolossy Kiralfy's Louisiana, in St. Louis.

Twelve hundred persons, principally women and children, filled the American Theatre, in Americus, Ga., last Thursday night, when an alarm or fire was given. Hundreds rushed for the single entrance, twenty feet above the pavement, and reached by a single wooden stairway. Efforts of police and teachers on the stage to restore order were unavailing until the orchestra struck up "Dixie." This served to restore quiet.

William J. Bowen, of Philadelphia, an actor in the Davis-Boyle Stock company, in Utica, N. Y., went to his room in the Morton House, in that city, and shot himself. The bullet lodged in the left lung, just over the heart. He will probably die from the wound.

Oliver T. Holden has returned to New York.

G. L. Higgins, lessee of the Royal Opera House, at Guelph, Ont., has purchased from G. J. Sully his half interest in the Royal Opera House block, and he and J. C. Keleher became joint owners of the property on June 8. The opera house property has had a somewhat checkered ownership, starting with 250 proprietors and now having two. Though the original shareholders lost money in the venture, they have had the satisfaction of providing Guelph with a theatre second to none in the smaller cities, and increased business accommodation in the fine stone block which adorns the entrance from the west to Upper Wyndham street.

Helen Desmonde is ill with typhoid fever at the home of Dr. Fagley, 1,318 South Fifteenth street, Philadelphia

Plans have been filed with Building Superintendent Hopper for the remodeling of the Murray Hill Lyceum, at 160 to 164 East Thirty-fourth street, to comply with the requirements of the Mayor's Safety Committee. The building is owned by William Waldorf Astor, and the necessary improvements are to cost $10,000.

Plans have been filed for improvements to be made to the Thalia Theatre, owned by William Kramer's Sons, to conform to the new requirements of the Building Department and the Mayor's Committee of Safety. The cost of the improvements is estimated at $2,000.

Mrs. Patrick Campbell, last Friday, in London, signed a contract by which she will appear under the Frohman management for twenty-six weeks in the principal cities of the United States. Mrs. Campbell's tour will begin in New York on October 3, when she will be seen in Sardou's new play, The Sorceress.

Henry Clay Miner has arranged with Manager Edelstein, of the People's Theatre, to give a mammoth benefit performance at the People's Theatre on Saturday evening, June 25, in behalf of Mayor McClellan's fund to aid the Slocum disaster sufferers. All the leading Jewish and German actors and actresses have volunteered their services for the occasion.

Arrangements are being made for an open air performance of As You Like It, with a star cast, to be given in Newport early in July under the direction of George H. Brennan.

Carrie Prouty, of the Pony Ballet, who has been in a hospital for four weeks, was able to resume her place on the stage at the Casino last Friday night, in Piff! Paff! Pouff!

Rehearsals have begun on Steely and Chapin's new opera, The Forbidden Land, which is to be produced in Chicago in September. The scene is laid in Thibet. The opera will be given in this city later in the season.

John G. Edwards is in town.

In the review of Under Two Flags at the West End Theatre, in THE MIRROR last week, fine things were said of the Bertie Cecil of Thurlow Bergen. Mr. Bergen had left the company the week before, and Bertie Cecil was played by Walter Wilson, George Walter, Mr. Wilson's manager, writes THE MIRROR. Mr. Wilson deserved every good thing said of him in that review. The fault was that Mr. Wilson's name was not on the programme.

Theatre managers in the cities of Aurora, Elgin, Joliet, Ottawa, Streator, Kewanee and Galesburg, Ill., at a meeting in Aurora last week, took steps toward organizing a theatrical circuit. The managers present were: T. B. Farrel, of Ottawa; J. E. Williams, of Streator; H. H. Hulziser, of Joliet; F. E. Burquist, of Galesburg; C. C. Rolley, of Kewanee; F. H. Jenks, of Elgin, and H. E. Grampp, of Aurora. The meeting was held in the parlors of the Hotel Bishop. Mr. Williams said that the past season had been unsatisfactory both to managers and to theatregoers, and that the prospects for next season are not assuring if the conditions continue. By organizing a circuit of the cities they represent, they shall be in a position to offer practically a week's engagement, with short jumps, to companies as they start out from Chicago. They should be able to get better terms from the companies and better attractions.

The programme for the benefit performance at the Grand Opera House next Friday for the sufferers by the *General Slocum* disaster are now completed. Among the actors and actresses who have promised to appear are Lillian Russell, Marie Cahill, David Warfield, Sam Bernard, Lew Fields, Louis Mann, Marie Dressler, Andrew Mack, George M. Cohen, Aimee Angeles, Charles J. Ross, Mabel Fenton and William Gould. Frankie Bailey, assisted by six chorus girls, will sell flowers in the lobby.

Harry Corson Clarke will remain at St. Louis until June 25 and will then start Eastward via Chicago and visit all the stock companies now playing between Chicago and New York. Mr. Clarke says he will organize three first-class stock companies for next season.

A number of persons who had lost relatives or friends in the East River disaster last Wednesday went to the theatres last Thursday night to get back money paid for seats. The money was repaid in every case.

The first Pain fireworks spectacle at Manhattan Beach will be seen on Thursday evening. It is entitled "Decatur, depicting the stirring incidents of 1804."

Belle D'Arcy has evidently found the sound training she received at the hands of the late Augustin Daly stand her in good stead, for quite recently, at His Majesty's Theatre, Johannesburg, South Africa, she played in one week the Princess in Sans Gene, Jena in Arizona, and Mrs. Varney in Secret Service. B. and F. Wheeler produced for the first time in South Africa, May 26, The Fatal Wedding, in which Miss D'Arcy played Mabel Wilson, the heroine.

Charles Richman and family are at their cottage at Lock Arbor, N. J., for the Summer.

William A. Brady and Mrs. Brady (Grace George) have opened their cottage at Lock Arbor.

The McCoy Sisters are at Asbury Park and intend staying there until August, when they will go to the mountains for a short time before starting their next season.

Mrs. E. L. Fernandez last Saturday announced the engagement of her daughter, Bijou Fernandez, to William Abingdon, of London. The wedding will take place early next Winter.

Ethel Augusta Hornick will be married to Dr. William Wallace Walker, of New York, at Sioux City, Ia., June 28, at the home of the bride's uncle, John Hornick. Dr. Walker and his wife will go to Europe on their wedding trip.

Henry Miller has secured Henry Arthur Jones' Joseph Entagled for next season. Mr. Miller will arrive in New York from England to-morrow. Hilda Spong and Sam Sothern are to be members of Mr. Miller's company. It will open in San Francisco in August, and in New York Nov. 10.

The widow of the late Robert G. Morris, well known in the past as a journalist and an author of merit, is now living at Ocean Grove, and is greatly in need of assistance. Mrs. Morris has several of her late husband's plays, which she is most anxious to dispose of.

John W. Marchand, a New York artist, and Alice Schwartz (Alice Lessing), of The Silver Slipper company, were married in Philadelphia on Saturday, June 18, at the Trinity Reformed Church, by the Rev. C. H. Coon. She was the Suzette in The Silver Slipper for two seasons.

William Faversham will star in Letty next season in the part played by H. B. Irving in London. Julie Opp (Mrs. Faversham) will play the leading comedy part. It will be produced at the Hudson Theatre Sept. 12, under the direction of Dion Boucicault.

Walter Fessler sailed on the White Star steamer *Cedric* June 15, for London, Paris, Rome, Venice and other Continental cities, for a joint business and pleasure trip. He will return in October, and expects to bring with him some new plays.

Mark Lane has returned to the city.

Edward E. Kidder is busy on the last act of his play for Ezra Kendall, the title of which is Weatherbeaten Benson, and the scenes are laid along the Delaware coast. Mr. Kendall will open in it at the Park Theatre, Boston, Sept. 5.

Madame Taeger sailed for Europe Thursday, accompanied by seven pupils from the Metropolitan School of Opera. These young women are to study abroad for a time at Mr. Conried's expense.

J. Frederick Wolle, conductor of the celebrated Bach choir at Bethlehem, Pa., received the degree of doctor of music at the commencement of the Moravian College last week.

THE STOCK COMPANIES.

Henry Crosby is playing the heavies with the stock company at Poli's Theatre, Bridgeport, Conn.

* * *

The John F. Weber Stock company began a ten weeks' Summer engagement at the new Dobbin's State Street Theatre, Schenectady, June 13. The opening play was Stricken Blind, with The Judge's Wife following. Two plays will be offered each week, with change of vaudeville specialties weekly. The company is headed by Mary Servass, and the roster is Mortimer Martini, George Hoey, Harry Mantell, Augustin McHugh, W. D. Nealand, Frank Payton, Isaac Payton, Lawrence Barbour, Claudia Lucas, Adelaide Goundre, Mae Anderson, and Baby Frankie. The company is under the direction of John F. Weber, owner of Lagoon Island, between Albany and Troy, and Walter D. Nealand is manager. Isaac Payton has been engaged as stage-manager and George Hoey as stage director.

* * *

The roster of the Mountain Park Stock company, under the management of Robert Kane, is as follows: Charles Rowan, Frank Angus, Lawrence Finch, Charles Burrows, Harry Lawrence, Stuart Johnson, William Clover, Adeline Mann, Pauline Harice, Jeannette Howell, Catherine Goodrich, Violet Long, and Anna Roberts. It opened at Mountain Park, Holyoke, Mass., June 20, in Pink Dominoes.

* * *

Harry G. Keenan, leading man of the Eugenie Blair Stock company, Detroit, closed his season June 11 and is spending a few weeks at Mount Clemens before returning East.

* * *

Charles A. Teaff has signed for leading heavies with the Harris Parkinson company. This is his second season with it.

* * *

Marie La Tour has signed for leads with the Harris Parkinson company for next season. She has been with the Harris Parkinson company three seasons.

* * *

The following people have been engaged for the American Stock company, now filling a three months' Summer engagement under the direction of Oliver Martell, at Riverside Park Pavilion, Sioux City, Iowa: H. H. Earl, George Gordon, Walter F. Harmon, Jack Spalding, Robert Bennett, Hite C. Taylor, Walter Hille, H. W. Tennant, Horsford Plowe, J. H. Newton, Louise Mitchell, Vera Treacy, Betta Sommerville, Mae Dudley, Estelle Reeves, and Jean Earl. The season opened June 5.

* * *

Leonora Bradley seems to be just as great a favorite in the Bijou Stock company in Philadelphia as she was for half a dozen years at the Castle Square, Boston. In The Lottery of Love last week she made a big hit as Mrs. Z. Sherramy, her sailor's hornpipe, danced in bloomers, being the hit of the Quaker City Summer season.

* * *

The roster of the Dot Karroll Stock company at the Empire Theatre, Providence, R. I., is: J. C. Welsh, manager; Louis Leon Hall, Charles Newman, John Lane Connor, James Kennedy, Joe King, Joseph T. Belmont, H. Rowland Hall, Claude Wood, Lewis C. Jenckes, Walter Foster, James Powers; Henry Ryder, musical director; Katherine Purnell, Emma Campbell, Margaret Lewis, and Dot Karroll. The company is entering upon its seventh week. Miss Karroll will begin her Winter tour about the middle of September.

* * *

Edith Crollous resigned from the Empire Theatre Stock company at Providence, R. I., two weeks before the opening of the Summer season. Margaret Lewis replaced her.

* * *

The Emery Stock company, under the direction of Edwin T. Emery, will open its Summer season at Coronado Beach, Cal., June 20, for eight weeks. The company includes Earl Williams, Charles Connors, John Hines, Claudia Colona, May Bishop and several other well-known players. It will open at Atlantic City, N. J., Sept. 12, after which a tour of the principal Eastern cities will be made. Jane Templeman has been released by Mr. Emery, in order that she may visit her mother at Bombay, India. She will rejoin the company Sept. 12. At Boston, Mass., Feb. 6, 1905, Mr. Emery will give an elaborate production of his play, The Prince Imperial.

* * *

Fritz Adams has been engaged for a twelve weeks' season as leading man with the National Stock company at Greenville, S. C. He opened on May 4, and already has several hits to his credit.

ALICE KAUSER AGENT FOR McKEE.

Alice Kauser, the successful play agent, has just consummated an arrangement by which she becomes the exclusive agent for all plays controlled by Frank McKee. Besides the recent successes controlled by Mr. McKee, which are much in demand, they include the well known and popular farces of the late Charles Hoyt. This will add much good material from which stock managers, who have been at their wits end for plays, may choose.

BUNNELL'S NEW THEATRE.

Attention is called to G. B. Bunnell's advertisement in another column in which he calls attention to his New Haven Theatre, situated at Temple Church and Crown Street, that will be completed in time for the regular season's opening. The house has been renovated and equipped with the latest improvements for the presentation of first-class city attractions. Mr. Bunnell has associated himself with Stair and Havlin in booking the house.

MATTERS OF FACT.

Manager M. J. Lehmayer, of the Academy of Music, Baltimore, reports the close on June 11 of a successful season of opera there under the direction of Milton and Sargent Aborn, whose companies are also playing limited engagements in other Eastern cities. The Messrs. Aborn have arranged to repeat the series again, beginning in September. The Aborn production of The Fortune Teller, The Singing Girl, The Wizard of the Nile, The Idol's Eye, The Wedding Day, Jack and the Beanstalk, The Belle of New York, and other pieces of late years have been drawing gratifying box-office results in all of the cities in the circuit over which their organizations operate, and their companies next year will include a still larger number of cities. Other theatres where the Aborn attractions have been appearing, which will close for the Summer shortly, are Proctor's Fifty-eighth Street, which closed its doors on June 18; the Orpheum in Brooklyn and the Lafayette in Washington, both of which will close on June 25. All of these houses and a number of others will make a regular Spring and Summer feature of the Aborn series of traveling operatic stock every year.

Walt M. Leslie, business-manager for Gus Hill, will sail for Europe on Saturday, June 25, to be gone three weeks in search of new acts for Mr. Hill's enterprises next season. Al. Dolson will accompany Mr. Leslie as far as Paris, where Mr. Dolson will go direct to Port Arthur, it is said, to secure a new pyrotechnic display for next season at Luna Park. Both Mr. Dolson and Mr. Leslie will be with Mr. Hill again next season.

Attention has been called by Sullivan, Harris and Woods, proprietors of Theodore Kremer's play, The Fatal Wedding, to the fact that Ed Redmund has been pirating their play in Seattle and other Western towns under the title of Lost and Won.

McFadden's Flats closed a season of forty-four weeks at Sault Ste. Marie, Canada, on June 13. The tour was the most extended ever undertaken by this company, and nearly every State was visited. Half the season was spent in new territory and in almost every town satisfactory business was the result. Gus Hill has decided to dwell more upon the costuming in the future, owing to the favorable newspaper comments of this season's production, which was by far the most elaborate of any during the past six years.

For Love of Gold, a four-act comedy drama written by Alfred Kelcy, was produced for the first time by the Albee Stock company, Monday, June 6. Mr. Kelcy received the following telegram from Manager Charles Lovenberg: "Your play successfully produced. Audience well pleased. Should prove a winner in popular price houses."

The Badger Opera House, at Merrill, Wis., opened for the first time on June 6, with Florence Stone in The Charity Ball as the attraction. A. H. Stange, the owner of the house, has given Merrill one of the handsomest theatres in Wisconsin. The dressing-rooms are "dreams," the stage has every modern appliance, and the capacity is 900. Will T. Seeger will manage the house, while William S. Roberts will act as local manager.

George B. Peck, representing the Iowa-Illinois Circuit, controlling some of the best one-night stands in Iowa and Illinois, is in town in the interest of the houses on his circuit. He has office room at Room 511 Knickerbocker Theatre Building, where he is prepared to negotiate time with the best attractions. The bad ones will not be considered.

Fred G. Andrews, who has offices at 44 West Twenty second Street, invites the attention of managers of Summer stock and repertoire companies to an excellent list of good plays which he will supply on reasonable royalties. Intending invaders of vaudeville will find sketches which may prove attractive at Mr. Andrews' office.

The Huber Roof-Garden at Marion, O., will open its season July 1, when a good repertoire opera company is wanted by Manager H. T. Ireland.

Manager F. Lee Williams has open time for the better grade of attractions at Williams' New Opera House, Chanute, Kan., a prosperous town of 11,000 population in the oil and gas belt.

Original sketches, particularly adaptable for presentation in vaudeville, are offered for sale by W. B. Watson, 46 Johnson Street, Brooklyn, N. Y.

Joe Kane presented for the first time at Robert Grau's Vaudeville Entertainment, in New Rochelle, his new monologue act, which scored one of the hits of the bill.

F. D. McClure has taken the management of the Opera House, Kewanee, Ill., and will play but two attractions a week during his regime, giving the visiting manager an opportunity to put away some money. Attractions already booked are requested to communicate with him.

Clara Turner is under contract with Manager Ira W. Jackson, of the Lyceum Theatre, New London, for five years, beginning next Fall. Miss Turner will be supported by her own company and the management intends making elaborate productions with entire new repertoire and special scenery for each play. In addition to playing four of the Jackson Circuit of theatres, Miss Turner will tour the country, and Mr. Jackson intends presenting complete productions in every instance.

Trinity Chimes, a four-act melodrama, which played twenty-seven weeks last season, is offered complete with paper, props, etc., to immediate purchaser by W. B. Watson, Watson's Theatre, Brooklyn, N. Y.

Simvelle's production of Romeo and Juliet played a season of eighty-eight consecutive weeks to profitable receipts. People are now being engaged for the coming regular season by R. F. Trevellick, care this office.

Walter S. Baldwin will have five Baldwin-Melville stock companies playing at five of the leading cities the coming season, opening about Sept. 1. He is now looking about for people and wants to hear from the best dramatic stock actors, those having experience in this work preferred. Mr. Baldwin should be addressed at Star Theatre, Buffalo, N. Y.

Minnie Fisher, a lyric soprano, is open to summer engagements in and about New York city. She may be addressed care this office.

M. Taylor Middleton has been very busy fitting sketches to actors, having supplied several vaudeville headliners with vehicles in which they will shortly appear. Mr. Middleton is prepared to rewrite or will write acts to order. His address is 8899 Bay Fifteenth Street, Bath Beach, L. I.

The Theatre Royal, at Kingston, Jamaica, B. W. I., with a seating capacity of 1,200, is offered for sale by the municipality of Kingston. The city has a native population of 40,000, while its railway connections add 300,000 more people, who are of an amusement loving nature. Correspondence should be addressed to W. [illegible] ly Fogarty, Clerk City Council, at Kingston.

Helen [illegible] has been receiving strong commendation from the Providence press for her versatility in her work with the Albee Stock company, with which she has been appearing recently. Miss Reimer will remain with the company during the Summer and has already won strong favor with the Providence theatregoers.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE: Portland, Ore., June 21, 22, Tacoma 23, Seattle 24, 25, Helena, Mont., 29, Butte 30.
A BUSINESS MAN: Chicago, Ill., June 6—indefinite.
A RABBIT'S FOOT: Oxford, N. C., June 21, Clarksville, Va., 22, Danville 23, Riedsville, N. C., 24, High Point 25.
BINGHAM, AMELIA: Denver, Col., June 13-25.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): Meriden, Conn., June 20-26, Middletown 27-July 2, New Britain 4-9.
CARTER, MRS. LESLIE (David Belasco, mgr.): San Francisco, Cal., June 13-July 9.
COHANS, THE FOUR (Fred Niblo, mgr.): St. Louis, Mo., June 19-25.
COLLIER, WILLIAM: New York city April 4—indefinite.
FOR HER SAKE (Sheeley and Youngs, mgrs.): Truro, N. S., June 20, 21, Spring Hill Mines 22, Amherst 23, Sackville, N. B., 24, Moncton 25, St. John 27-30, Yarmouth, N. S., July 1, 2, Halifax 4-9.
LORRAINE, RHE (Harry Markham, mgr.): Waterbury, Conn., June 20-26, Barre, Vt., July 4-11.
MANSFIELD, RICHARD: Milwaukee, Wis., June 20, 21, South Bend, Ind., 22, Grand Rapids, Mich., 23, Saginaw 24, London, Can., 25.
OUR NEW MINISTER (Miller and Convers, mgrs.): Seattle, Wash., June 19-22, Vancouver, B. C., 23, Whatcom 24, Everett 25, Tacoma 26, 27, Ellensburg 28, Yakima 29, Ritzville 30, Spokane July 1.
QUINCY ADAMS SAWYER: St. Louis, Mo., May 8—indefinite.
SOTHERN, E. H.: Everett, Wash., June 21, Tacoma 22, Portland, Ore., 23-25.
STONE, FLORENCE: Duluth, Minn., June 13-25.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Natonia, Kan., June 21, Waldo 22, Lucas 23, Silvan Grove 24, Lincoln 25.
THE ROAD TO RUIN: Pittsburgh, Pa., June 20-25.
THE SMART SET: Boston, Mass., May 30-June 24.
TOWN TOPICS: St. John, N. B., July 1, 2.
UNCLE TOM'S CABIN (Stetson's; Geo. Peck, mgr.): Lebanon Springs, N. Y., June 21, Chatham 22.
UNCLE TOM'S CABIN (Frank Walters, mgr.): Spencer, W. Va., June 21.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Knightstown, Ind., June 21, New Castle 22, Alexandria 23, Fairmount 24, Wabash 25, North Manchester 27, Warsaw 28, Niles, Mich., 29.
YORK STATE FOLKS: Chicago, Ill., June 12-July 2.

STOCK COMPANIES.

ACADEMY: Washington, D. C.—indefinite.
ALBEE: Providence, R. I., April 18—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN: Sioux City, Ia., June 6—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BASTABLE: Syracuse, N. Y., May 16—indefinite.
BELLOWS, WALTER: Denver, Col.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BLAIR, EUGENIE: Detroit, Mich., May 9—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOWSER-CRAVEN: Grand Rapids, Mich., June 6—indefinite.
BRECKENRIDGE, CHARLES: Hot Springs, Ark.—indefinite.
BROADWAY STOCK: Denver, Col., June 13-Aug. 27.
BUHLER, RICHARD (Wedgwood Nowell, mgr.): Providence, R. I., May 16—indefinite.
BURRILL (Charles M. Burrill, mgr.): Springfield, Ill., May 8—indefinite.
CASINO: Holyoke, Mass., June 13—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
CUTTER AND WILLIAMS: Hamilton, O.—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DOMINION (E. Mortimer Shuter, mgr.): Sherbrooke, Can.—indefinite.
DURBAN: Montreal, Can., May 30—indefinite.
ELECTRIC PARK: Leavenworth, Kan., June 6—indefinite.
ELLEFORD: Portland, Ore., June 6—indefinite.
EMPIRE: Albany, N. Y.—indefinite.
EMPIRE THEATRE: Columbus, O.—indefinite.
EVANS, BRANDON (Harry Rennels, mgr.): Newport News, Va., May 23—indefinite.
EVESSON, ISABELLE (Jas. T. Malone, mgr.): Providence, R. I., May 23—indefinite.
FAWCETT, GEORGE: Minneapolis, Minn.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL: Kimberley, S. A., June 13-25, Port Elizabeth 27-July 9.
GLASER, VAUGHAN: Cleveland, O., March 14—indefinite.
GREET'S, BEN, PLAYERS: Boston, Mass., June 20, 21.
HASWELL, PERCY: St. Paul, Minn., June 12-Sept. 3.
HYPERION THEATRE: New Haven, Conn., May 23—indefinite.
IOLA (Robt. A. Mansfield, mgr.): Iola, Kan., May 23-July 2.
KEITH'S: Philadelphia, Pa.—indefinite.
KELLER (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 15.
KENNEDY, JOHN J.: Duluth, Minn., May 23—indefinite.
KINGDON-COURTNEY (E. B. Russell, mgr.): Champaign, Ill., June 19-July 2.
LAGOON: Cincinnati, O., June 12—indefinite.
LAKEVIEW STOCK: Sheboygan, Wis., May 31—indefinite.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
LANDERS, STEVENS: Sacramento, Cal., June 12-26.
LYCEUM STOCK: Rochester, N. Y., May 30—indefinite.
MAJESTIC: Erie, Pa., June 6—indefinite.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MOROSCO, OLIVER: San Francisco, Cal., May 22—indefinite.
NATIONAL: Winnipeg, Can.—indefinite.
NATIONAL THEATRE: Rochester, N. Y.—indefinite.
NEW GRAND: Springfield, Mass., June 6—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
TAYLOR: Little Rock, Ark., June 20-25.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
VALLAMONT STOCK: Williamsport, Pa., June 6—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.
WEST END (Geo. Blumenthal, mgr.): New York city—indefinite.
WILLIS STOCK: Winnipeg, Can., May 30—indefinite.

REPERTOIRE COMPANIES

AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5—indefinite.
AUSLET STOCK (Flagg and Auslet, mgrs.): Meridian, Miss., June 20-July 3.
BRECKENRIDGE STOCK: Hot Springs, Ark., June 10—indefinite.
CHASE-LISTER: Iowa City, Ia., June 13—indefinite.
DALE, MARIE (W. M. Martin, mgr.): Vicksburg, Miss., June 12-23, Natchez 24-July 10.
DILGER-CORNELL: Oswego, N. Y., June 20-25, Fulton 27-July 2.
DOUGLASS, BYRON: Portland, Me., June 13-26.
DYFFRYN, ETHEL: Brantford, Can.—indefinite.
ECLIPSE: Coffeyville, Kan., June 21, Peru 22, Cedarvale 23, Elgin 24, Caney 25.
EMPIRE THEATRE: Columbus, O., May 30—indefinite.
FISKE-STOCK (Fiske and Stock, mgrs.): Sydney, C. B., July 1-23.
FLEMING, MAMIE: Philadelphia, Pa., May 30-June 24.
GARDNER-VINCENT: Point Pleasant, N. J., May 31—indefinite.
GIBNEY-WEED: Keokuk, Ia., June 13-25.
GROSS-LYALL: New Albany, Ind., June 19-July 2.
HALL, DON C.: Red Bluff, Cal., June 20-25, Redding 27-July 2.
HAMMOND, PAULINE: Wilton, Me., June 20-22, Kingfield 23-25.
HOEFFLER SHOW (Jack Hoeffler, mgr.): Appleton, Wis., June 6—indefinite.
HULBERT, LAURA: Kankakee, Ill., June 13—indefinite.
HUNT STOCK: Newberry, Mich., June 20-25.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., May 9-July 9.
KLARK-URBAN (Hardon Klark, mgr.): Danvers, Mass., June 20-25.
McAULIFFE STOCK: St. John, N. B., June 20-25.
MADISON SQUARE (Stater's): Dallas, Tex., June 6-July 2.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Perth, Can.—indefinite.
MARKS STOCK (Tom Marks, mgr.): Meaford, Can., June 20-25.
MASON, LILLIAN: Stafford, Kan., June 20-25, St. John 27.
MAYNARD DRAMATIC (Maynard Brothers, mgrs.): Benton Harbor, Mich., June 13-July 2.
MIDDLETON STOCK (Geo. W. Schaffer, mgr.): Grand Falls, Joplin, Mo., June 12-26.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NORTH BROTHERS' COMEDIANS (Eastern): Yankton, S. D., June 4-23.
PAYTON SISTERS' (Frank Robertson, mgr.): Jackson, Miss., June 20-July 2.
PEOPLE'S PLAYERS: La Grange, Ill., June 20-22, Hinsdale 23-25.
POWELL-PORTELLO (Halton Powell, mgr.): Bottineau, N. D., June 20-23, Minot 24, 25, Rugby 27, Cando 28-30.
PYRE, WALTON, STOCK: Merrill, Wis., June 20-22, Stevens Point 27, Portage 29, Berlin 30, Manitowoc July 1, 2.
RENTFROW'S PATHFINDERS: Lubec, Me., June 20-23, Machias 24, 25.
ROBER, KATHERINE, STOCK: Oldtown, Me., June 20-25, Bar Harbor 27-July 2.
RODNEY: Green Bay, Wis., June 19-26.
SANFORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Dec. 10.
SHELLE AND YOUNG: St. John, N. B., June 27-30.
TAYLOR STOCK (Albert Taylor, mgr.): Shreveport, La., June 5-July 3.
THORNE, DRAMATIC: Burnsville, W. Va., June 20-25.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): Mt. Vernon, O., June 13-25, Newark 26-July 9.
VAN DYKE AND EATON (F. Mack, mgr.): Piqua, O., June 13-25.
VERNON STOCK (Benj. B. Vernon, mgr.): Asbury Park, N. J., June 6-July 30.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE: St. Louis, Mo.—indefinite.
A LITTLE OF EVERYTHING: New York city June 6—indefinite.
ABORN OPERA: Washington, D. C., May 9—indefinite.
AMERICAN COMIC: Newark, N. J.—indefinite.
BOOM'S OPERA (A. Mayer, mgr.): Putnam, Conn., June 20-25, Meriden 27-July 2, South Hanson, Mass., 4-9.
CENTRAL OPERA (Levy Frankenstein, mgr.): Bound Brook, N. J., June 20-25.
CHESTER PARK OPERA: Cincinnati, O., June 20—indefinite.
DUNN, WELLS, HARLAN: New Orleans, La.—indefinite.
HERALD SQUARE OPERA (Frank T. Kintzing, mgr.): Akron, O., June 20-25.
HOPPER, DE WOLF (Wm. A. Brady and Shubert Brothers, mgrs.): Manhattan Beach, N. Y., June 18-July 2.
JEWEL, ARCHER: Salem, Mass., May 30—indefinite.
LYRIC OPERA (Harry Leaville, mgr.): Natchez, Miss., June 20-25, Port Gibson 27-29, Greenwood 30-July 3.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
ORPHEUM OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y.—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
THE BOSTONIANS: Boston, Mass., May 30—indefinite.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: Chicago, Ill.—indefinite.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
THE ROYAL CHIEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THE SOUTHERNERS: New York city May 23—indefinite.
THE TENDERFOOT: Chicago, Ill.—indefinite.
THE WIZARD OF OZ: Chicago, Ill., June 13-July 9.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
THORNE-BAKER OPERA: Mobile, Ala., May 30—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WHALOM OPERA (Geo. V. C. Load, mgr.): Fitchburg, Mass., June 20-Sept. 3.
WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23—indefinite.
WILL'S MUSICAL COMEDY: Newark, N. J., June 20-25.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

BOOM'S (Fields and Hansons, mgrs.): Milford, Mass., June 20-25, Putnam, Conn., 27-July 2, Meriden 4-9.
BRYANT AND SAVILLE'S: Greensburg, Pa., June 20-25.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Chicago, Ill., June 19-25.
MARION AND PEARL'S: Danbury, Conn., June 20-25.
RICHARD AND PRINGLE'S: Missoula, Mont., June 22, Wallace, Ido., 23, Wardner 24, Colfax, Wash., 25, Spokane 26.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.

VARIETY.

ARNOLD AND HUTCHINS: Portland, Ore., June 13-25.
BLUE RIBBONS: St. Paul, Minn., April 19-25.
BOOM'S PANTOMIME (H. Carlton, mgr.): Hanson, Mass., June 20-25, Milford 27-July 2, Midletown, Conn., 4-9.
LONDON GAIETY GIRLS (Cliff W. Grant, mgr.): Montreal, Can., May 30-July 2.
MANHATTAN VAUDEVILLE (Boom's): Middletown, Conn., June 20-25, New Britain 27-July 2, Athol, Mass., 4-9.
MERRY MAKERS: Allegheny, Pa., June 11-25.
RIALTO (S. Bennett, mgr.): Athol, Mass., June 20-27, South Hanson 27-July 2, Putnam, Conn., 4-9.
SOUTHERN VAUDEVILLE: Reidsville, N. C., June 20-25.
TRIMBLE'S FROLIQUES: Ft. Worth, Tex., June 20, 21, Cleburn 22, 23, Weatherford 24, 25, Gainesville 27, 28, Ft. Worth 29, 30, Sherman July 1, 2.

CIRCUSES.

BARD BROTHERS': Steelton, Pa., June 20, 21, Mechanicsburg 22, Carlisle 23, 24, Shippensburg 25.
BARNUM AND BAILEY: Goshen, Ind., June 21, Wabash 22, Marion 23, Portland 24, Findlay, O., 25.
BEASLEY'S AND DORSA: Spirit Lake, Ia., June 23.
ROSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 14—indefinite.
BUFFALO BILL'S WILD WEST: Ilford, Eng., June 21, St. Albans 22, Hitchin 23, Cambridge 24, Ilkeston 25, Mansfield 27, Rotherham 28, Gainsborough 29, Great Grimsby 30, Hull July 1, 2.
CAMPBELL BROTHERS': Litchfield, Minn., June 21, Willmar 22, Morris 23, Granite Falls 24, Pipeston 25.
DOWNIE'S: Cooperstown, N. Y., June 21, Cherry Valley 22, Sharon Springs 23, Cobbleskill 24.
ELY'S, GEORGE S.: Bellmont, Ill., June 21, Mount Carmel 22.
FOREPAUGH AND SELL'S: Poughkeepsie, N. Y., June 22, Middletown 23, Newburg 24, Kingston 25, Chatham, Can., July 9, Brantford 12.
GENTRY'S FAMOUS SHOWS UNITED: Dixon, Ill., June 22-July 4.
HARGREAVES: Oswego, N. Y., June 21.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Herkimer, N. Y., June 23, Lyons 24, Albion 27.
MELBOURNE DOG AND PONY: Avon, Minn., June 21, Freeport 22, Grey Eagle 23, Browerville 25.
MUNDY SHOWS: Fond du Lac, Wis., June 20-25.
PAWNEE BILL'S WILD WEST: Bath, Me., July 8.
RINGLING BROTHERS: Madison, Wis., June 23, Fond du Lac 24, Winona, Minn., July 1.
ROBINSON'S, JOHN: Bluffton, Ind., June 30.
SEIBEL BROTHERS: Menominee, Mich., June 21, Peshtigo, Wis., 22, Oconoto 23, Shawnee 24, Clintonville 25.
SIPES: Menomine, Mich., June 21, Peshtgo, Wis., 22, Oconto 23, Shawano 24, Clintonville 25.
WALLACE SHOWS: Bowling Green, O., July 4, Angola, Ind., 8.
WELSH BROTHERS: Peabody, Mass., June 21, Wakefield 22, Lawrence 23, Haverhill 24, Exeter, N. H., 25.
WHEELER'S, AL. F.: Bangor, N. Y., June 21, Westville 22.

MISCELLANEOUS.

ADAMS', JAS. R., FIRE SHOW: Luna Park, Coney Island, May 14—indefinite.
BOOM'S COLORED (John Larkins, mgr.): New Britain, Conn., June 20-25, Athol, Mass., 27-July 2, Milford 4-9.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-30.
BROOKE'S BAND: Milwaukee, Wis., May 7-June 25.
BUTLER, HELEN MAY, BAND (J. Leslie Spahn, mgr.): Newark, N. J., June 5-26.
CANADIAN COLORED CONCERT: Lodi, Wis., June 21, Lake Mills 22, Jefferson 23.
DUSS' ORCHESTRA: New York city May 22—indefinite.
FLINT, MR AND MRS. HERBERT L. (Hypnotists): Benton Harbor, Mich., June 20-25.
FOUCH CARNIVAL: Cambridge, O., June 20-25.
HEIMS, HARRY: Westboro, Wis., June 21, Rio Lake 22, Medford 23, Dorchester 24, Abbottsford 25.
LAMBRIGGER ZOO: Dunkirk, N. Y., June 20-28.
MONARCH CARNIVAL: Covington, Ind., June 20-26.
NEW YORK SPECIALTY: Hardwick, Vt., June 22.
PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): Leadville, Col., June 20-25, Glenwood Springs 26-July 2, Cripple Creek 4-9.
SEAMAN AND MILLICAN'S CARNIVAL: Cumberland, Md., June 27.
STREET FESTIVAL (Fontaine and Manley): Brantford, Can., July 4-9.
STUDIO CLUB QUARTETTE: Coney Island—indefinite.
SWISS BELL RINGERS (James Family): Harrison, Wis., June 20-22.
PRYOAS, ARTHUR, BAND: Asbury Park, N. J., June 13-Sept. 23.

(Received too late for classification.)

A COUNTRY GIRL: St. Louis, Mo.—indefinite.
BALTIMORE BELLES: Philadelphia, Pa., June 20-25.
BRYANT AND SAVILLE (Gus H. Saville, mgr.): Greensboro, Pa., June 20-25.
HUNTER AND BRADFORD'S STOCK: Worcester, Mass.—indefinite.
HUNTLEY STOCK (J. M. Huntley, mgr.): Atlantic City, N. J.—indefinite.
KILTIES' BAND (T. P. J. Power, mgr.): Ridgway, Pa., June 21, Dubois 22, Clearfield 23, Lock Haven 24, Lancaster 25, 26, Harrisburg 27-July 2.
NATIONAL STOCK (Chas. R. Schad, mgr.): Barre, Vt., June 20-25, Burlington 27-July 3, Keesville, N. Y., 4-10.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
VIVIAN'S PAPAS: Chicago, Ill., June 20-25.

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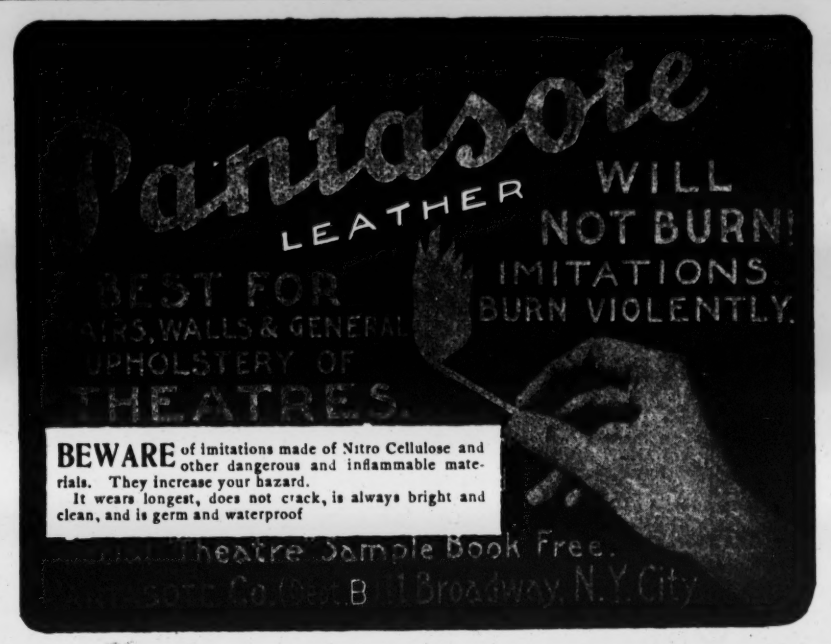
10 and 12 East Madison St., near Michigan Ave. Newly and handsomely furnished throughout. Most central and convenient location possible. Five minutes walk from all theatres. Rates, single or double, $4.50 to $8.00 per week. **RICHARD W. FORD, Proprietor.**



OPEN TIME.

INDIANA.—Columbus—Crump's Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
Richmond—New Phillips' Theatre, in Sept., Oct., Nov., Dec.
IOWA.—Armstrong—Opera House, in Sept., Oct., Nov., Dec.
KANSAS.—Chanute—Williams' Opera House, in Sept., Oct., Nov., Dec.
MISSISSIPPI—McComb—New Opera House, in Sept., Oct., Nov., Dec.
NEBRASKA.—Fairbury—Opera House, in Sept., Oct., Nov., Dec.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ayers, Addie, Lottie Alter, Lillyn Allyn, Margaret Atherton, Darel Ainsworth, Grace P. Atwell, Stella Adams, Blanche Aldrich, Adele Archer, Adelaide Auckeland.

Baird, Elsie, Rose Braham, Mrs. Gusy J. Bennett, Ruby Bridges, Kate Blancke, Eleanor Barry, Miss Jack Boutwell, Eugenie Barker, Victory Bateman, Rose Boyer, Fanny Bloodgood, Nora Bayes, Dorothy Brenner, Anna Beller, Sadie Birsell, Beatrice Bromfield, Theresa Baldwin, Mrs. Raymond Bedell, Dollie Bardell, Eileen Bertell, Bessie Brice, Ruth Brown, Lillian Burkhardt, Helen O. Bick, Eleanor Burham.

Cordira, Paula, Kate Condon, Gertrude Claire, Bertha Creighton, Bessie Cornwell, Eleanor Churchill, Isabel Courtney, Gertrude Clarke, Miss Dix Carruthers, Ollie Cook, Catherine Colburn, Annie Cavelry, Toby Claude, Celesty Carter, Myrtle Cosgrove, Roberta Crawford, Helen Crane, Florence Cathcart, Sybil Clifton, Alma Chester, Kathleen Clifford, Adelaide Cumming, Carmelita Castello, Alice Collison, Adelaide Cushman.

Doriety, Edith, Dorothy Dean, Miss V. Dolaro, Mabel Deane, Maude M. Davis, Marie Doro, Ada Delmore, Ella Duncan, Frances Davis, Minnie Dupree, Madge Drew, Harriet Dailey, Marie De Nevre, Gertrude Donohue, Julia Dean, Hattie De Von, Madge Dean, Helen De Vaull, Annie Dale, Mildred Howard De Grey, Rita de Rosey, Gertrude Douglass, Dora Denton.

Erwin, Louise, Frances Ellwood, Hope Eaton, Erminie Earle.

French, Edith, Marie French, Ethel Fuller, Virginia Frances, Lee Ford, Mabel Florence, Marion Ford, Eugenie Forde.

Griswold, Grace, Maud Granger, Mabel Gordon, Lillian Gorman, Bettina Gerard, Daisy Green, Marion Greycourt, Grace E. Gallaher, Louise Gunning, E. Louise Golden, Alberta Gallatin, Helen Gordon, Mrs. Frank Gilmore, Annie T. Gray.

Hadley, Helen, Iva A. Hards, Alma Haskin, Grace Hunter, Ada Hoager, Clara Hunter, Ethel Hornick, Aida Hemmi, Mrs. F. P. Howard, Marion Hugart, Claudia Hubbard, Grace Heyer, Frances Hanson, Margaret Hanley, Louise C. Hale, Maude Hillman, Anna Hardiman, May Harrison, Louise Henry, Sadie Hart, Mrs. Lonney Haskell, Mrs. R. E. Hangeras, Helen Harrigton.

Irving, Eva, Alice Irwing.

Jones, Elizabeth B., Nora Johnson, Mrs. M. C. Jenkins, Susette Jackson, Vernona Jarbeau, Myra Jefferson.

Keir, Angela, Salome Kingsley, Doris Keane, Ida Kiefer, Miss G. Kimball, Mildred Karo, Katherine Kent.

Lawson, Eleanor, Dorothy La Mar, Etta Lockhart, Irene A. Liston, Nellie Lindroth, Edith Lane, Irma La Pierre, Irene La Tour, Leslie Lisle, Camille La Tour, Dorothy Lewis, Mrs. Jack Law.

Marsden, Violet, Mrs. Paul Matchett, Lillian Manse, Grace O. Meyers, Edna May, Teresa Maxwell, Florence Mendoza, Blanche Morell, Frances Meek, Florie Mace, Pearl Meredith, May Mills, Lulu Morrison, Ethel Moore, Marguerite S. Mann, Aileen May, Catharine Mahoney, Mrs. Alden McClasky, Sadie C. McDonald, Margaret McKinney.

Newell, Maggie, Kathleen Nugent.

Overton, Bessie, Jessie Ollivier, Annie Oakley, Margaret D. Owen.

Presten, Florence L., Sarah Padden, Mrs. Chas. Pickler, Marie Petters, Iola Pomeroy, Mrs. Frank Peters, Jeanette Paubut, Blanche Pilot, Suzanne Perry.

Russell, Virginia, Tenie Russell, Adelaide C. Russell, Sadie Rose, Marie D. Rosa, Mrs. B. Raynor, Edna Robb, Mrs. Alf Rowland, Helen King Russell, Georgia Russell, Cora Rice, Katherine Rober, Louise Real, Meta Rogers.

Stacey, Delia, Edith Sammis, Dorothy Sherrod, Effie Shannon, Ollie Seymore, Florence Stewart, Mabel Slocum, Sara Stevens, May Sherwood, Mrs. Matt Schaefer, Edna Sidney, Carrie Scott, Elsie Steele, Arnette J. Steele, Ethel Sidney, Amelia Stone, Margie Stuart, Mae Stebbins, Margaret Sands, Lucy Stone, Mrs. I. G. Skinner, Bessie H. Stewart, Dollie Stewart, Lillie Shurmers.

Taylor, Gussie, Mary R. Taylor, Odette Tyler, Lorena Tolson, Clara Thropp, Beulah Thompson.

Vinton, Margaret, Margert Valbe, Cora Van Tassell.

Wilson, Anna, Eleanor Wallace, Edith W. Waycke, Sallie Wynwood, Flossie Wilkinson, Nettie White, Clara Wisdom, Elizabeth Washburn, Fern Winard, Sadie Weston, Janet Waldorf, Katherine Wheaton, Virginia Westbrook, Jessie Wallace, Clara Walker, Ollie Woolford, Carrie Weir, Mae Wilson, Rose Wilson, Anna Warrington, Evelyn Westcott, May B. Wright, Amelia Warner, Elanor Wolcat.

MEN.

Algier, Robt., J. Lee Allen, Wm. B. Ayers, Geo. Arliss, Geo. Andrews, H. R. Allen, Fred Anderton, Max Alexander, Emiel Ankermiller, Jno. Abbott, Chas. W. Allen, Ray Aarseth.

Byrne, Jno. F., Sam'l Brooker, Harry D. Blakemore, Emory Blunkall, Andrew Bode, Jas. R. Banta, Bob Broderick, Chas. R. Baker, Kirk Brown, Lawrence Brooks, Gustav Bernard, Herman Brand, Edwin Boring, Jno. Bainbridge, Charley Bright, Edwin Baker, Heinrich Bauer, Harry C. Barton, Earl Burgess, Archie Boyd, Elwyn A. Barron, Jack Bech, Chas. H. Boyle, Hal W. Brown, Lon Blanden, Robt. S. Bickle, Byron J. Bletheir.

Carter, Harry, Cameron Clemens, Frank P. Cheney, C. V. Clark, Robt. F. Chandler, Russell Crawford, J. J. Christian, Spencer Charters, H. D. Clifton, Harry Clay, Jos. Carter, F. P. Choate, W. R. Claman, Geo. Cox, Jas. E. Clifford, F. Currier, Willard Curtis, Frank Condon, Al Cross, T. H. Callilton, J. T. Chalee, H. M. Childs, Girard Cameron, E. H. Coates, Ed H. Clark, Eugene Cowles, Jas. A. Callahan, Edward Curtis, E. D. Castleton, Wm. Colvin.

Dunn, Arthur, Jas. H. Dunworth, Gavin H. Dorothy, Edw. Dresser, Wm. H. Dougherty, Reginald De Koven, Jas. A. Donnelly, Herbt. Dillea, Wilson L. Day, Geo. F. De Vere, Felix Dumas, Edward Durand, Chester Devonde, Edward Dillon, Jos. Dailey, Wm. Dexter, Milton Davison, Jno. W. Dunne, Frank Dupree, Ed W. Dunn, Chas. W. Dungan.

Ellis, Melville, J. K. Emmett, Edward Elitch, Arthur Elliott, A. J. Edwards, Edw. Emery, Ed G. Erck.

Fern, Sidney, Geo. Fortescue, Douglas Fairbank, Geo. Fox, Sol. Fields, Edgar Forrest, A. Fleming, Jno. J. Fritz, Fred W. Fairbanks, Walter Fessler Will W. Frick, Morris Frank, Chas. E. Fitz, Robt. Fairchilds, Ernest A. Florenz.

Gaites, Jas., Gordon Gray, Willis Goodhue, Chas. Graff, Harry Gilman, W. H. Gracey, Harry Gordon, Jno. Griffith, Gus Graves, Jack Gilbert, Harry Gisken, Garland Gaden, Harold Graham, N. M. Goodhue, Chas. Grant, Leonard Grover.

Hobart, Wm. L., Robt. Hilliard, Geo. Hunt, W. A. Howell, Felix Haney, Louis Haines, Joe Hyde, Geo. K. Henry, Wilton Heriot, Fred L. Houston, Herbt. Hancock, Robt. Hunter, Cortland Hopkins, Clement R. Hopkins, Lindsay J. Hall, L. W. Healy, J. Roy Harper, Chas. Hally, Fletcher Harvey, Warren F. Hill, Ned Heaney, Forrest Huff, Bent Howard, Raymond Hubbell, Geo. Hernandeze, Fred Hurst, Roger G. Harley, Chas. K. Harris, W. Dick Harrison, Wm. H. Harder, Frank Hartwell, Gene Hughes.

Judels, Chas., Paul Johnston, Orrin Johnson, J. J. Jaxon, Harry Jackson, Elmer Jerour.

Klunk, Bert, Harry Kellar, Chas. C. King, W. M. Kelso, Jas. Kirkwood, Herbt. C. Kerr, Geo. H. Knauf, Jos. P. Keefe, R. L. Korns.

La Croix, Emile, Phil Levy, Mitchell J. Lewis, Jack Lyles, Ed Lehay, Geo. W. Lowder, E. J. Lee, F. D. Loomis, Nick Lang, Wm. D. Lewis, Jno. D. Leffingwell, Alf. M. Langstaff, Sam'l Lewis, Al. Leech, Allen Lone, B. A. La Mar, Walter P. Lewis, Ernest Latimore, M. B. Leavitt, R. S. Lyle, Mart H. Larenz.

Merrill, Geo., Chas. E. Marks, Wm. Moore, Edw. Markham, Harry Moore, Jno. Mason, W. A. Mortimer, Phil Matthews, W. D. Mann, Willis Martin, Clinton Manard, L. G. Mercer, J. S. Murray, Jack Martin, H. I. Marshall, Gus Meaville, Chas. Mailes, A. M. Miller, H. Madison, Fred'k Manley, Marcus Meyer, Jos. Murphy, Georgie Mack, Wm. B. Mack, Ben Mack, Langdon McCormick, F. J. McCarthy, Maj. J. A. McGuire, Herman McGregor, J. W. McInnis, F. J. McKee.

Northrop, Harry S., J. W. Nickolds, Rich'd B. Neill, Jas. A. Nunn, Frank W. Neill, Jno. S. Northern, Geo. E. Nickodem, Claude Nelson, Ed C. Nutt, W. P. Newcombe.

O'Neil, Ross, Jeff. Osbourne, Billy O'Brien, Rich'd Obee, Eugene Ormonde, Walter G. O'Brien.

Pulen, S. P., Chas. E. Powers, J. C. Powell, E. V. Phelan, Al. Phillips, Fred'k Paulding, Roy Penalton, Louis Peters, Wm. F. Phillips.

Romaine, Geo., W. Kenneth Robart, Harry Richmond, J. A. Richmon, W. J. Romaine, Pliny F. Rutledge, Jno. Reed, Jno. C. Roe, Frank Russell, Robt. Robson, Arthur L. Rutledge, Fred A. Raymond, O. H. Rap, Louis J. Russel, Chas. F. Riggs, Frank Raymond, H. S. Raleigh.

Sullivan, Joe, Russell Snoad, R. B. E. Smith, Harrison Stedman, Percy Sharpe, G. A. Stinson, Wm. H. Schilling, Herbt. Sears, Henry Schedel, Robt. Sampe, H. L. Salter, Wm. Sloane, H. Steinman, M. K. Smith, S. S. Simpson, Selli Simonson, Chas. P. Stanton, Jno. T. Sullivan, Frank W. Speurl, Burke Smith, Wm. Sheffer, Ralph R. Smith, A. L. Shepard, Alex Sewall, C. T. Sullivan, Edw. J. Snyder, Nesbitt Scoville, Fred S. Stuber, Thos. E. Shea, J. R. Shannon, E. T. Stetson.

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Underwood, Lawrence.

Vreeland, C. W., Celcle Van Auker, Walter Van Allen.

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MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York

VOL. I. NEW YORK, JUNE 25, 1904. No. 15

HARRIS BACK IN HARNESS AGAIN!

Scene: Smoking car, Lake Shore Limited.
Time: One A.M.
Game: Poker.
Collateral: Matches.
Players: Mannie Adler, Fred Mayer, "stranger," and Chas. K. Harris.
Time: Four P.M.
Scene: Same.
Stranger gets off at Mt. Vernon, Ohio; satisfied smile; satchel filled with coin; three victimes fast asleep. Give you one guess.

NEWSY, CHICAGO ITEMS.

By HARRIS.

Chicago Opera House (vaudeville), Abe Jacobs, resident manager. Breathing room only, day and night.

Cleveland's Vaudeville Theatre. Business growing at each performance. Manager Cleveland a hustler.

Trocadero Theatre. Bob Fulton, manager and owner, introduced a new Summer production, staged by Jos. E. Howard. Scored immensely. Costumes magnificent. Songs catchy and up to date. "Good-by, My Lady Love," interpolated as a big number, the hit of the show.

Many of the parks did not open last week on account of the cold. Will be open in full bloom this week. Managers look for big business.

The College Inn, under the Sherman House, presided over by the genial host, Mr. Frank, is now the rendezvous for all the well-known professionals playing or passing through Chicago. Among the well-known faces present one evening last week were Bob Fulgora, Artie Hall, James J. Corbett, Esmerelda Sisters, Howard and Emerson, Jean Schwartz, Sol Lowenthal, Abe Jacobs, Joe M. Harris, Lew Hawkins, Julian Rose, Dave Lewis, Jules Von Tilzer, Adolph Max, Richard Carle, Byron Lederer, Gilmore Leonard, Sydney Mox and some other well-known celebrities.

In answering these advertisements please mention THE MIRROR.

MUSIC ROW.

Alfred Bryan is the author and originator of the new story ballad, "Don't Win Her Heart to Break It." Mr. Bryan conceived the idea of this clever story some months ago, and was later furnished with a suitable melody by Raymon Moore. "Don't Win Her Heart to Break It" is rapidly becoming popular among the ballad singers. Mr. Bryan has told a story in the lyric that has reached both the singers and the hearts of the public. There is that unexplainable something in both words and music that will appeal to every one. William H. Smith, whose exceptional tenor voice of rare quality has placed him in the front rank of singers, has taken this song up and makes it a leading one in his repertoire.

"Yes, the dream of my life has been fulfilled at last," said Raymon Moore to William H. Anstead, 40 West Twenty-eighth street, the other day, when speaking of the new song, "Dear Lenore," which he has placed with this firm for publication. "Do you know," he said, continuing, "that when I wrote 'Sweet Marie' I was afraid I had outdone myself, and it has ever been the one sincere dream of my life to produce a theme and melody that would be its equal. I have been importuned time and time again by friends and others with ideas that they thought I could build upon, in order to accomplish my end, but I could never think of anything to compare with 'Sweet Marie.' I had almost given up hope, when a letter from an old and dear friend of my youth stirred again the one ambition, and I believe the letter brought the desired inspiration, for I dreamed of the old scenes and our boyhood's happy hours together, while the sweetest melody I had ever heard was played by invisable hands. It lingered in my ears and the words came naturally, and in this dream was composed what I now believe to be my masterpiece, 'Dear Lenore.'"

Gussie Vivian is singing, in her inimitable way, the popular Irish song, "Mary Ann," which is now being whistled and hummed everywhere.

Lou Earl, of the popular team of Earl and Wilson, is featuring as a cornet solo Eugene Ellsworth's "personal" ballad, "For Many Years." Earl and Wilson are also producing Mr. Ellsworth's musical skit, "A Musical Lyre," which he wrote eespecially for them.

The bandmasters of the U. S. battle ship *Texas* and the U. S. S. *Franklin* frequently use the "Helmet of Navarre" waltzes to cheer the "brave boys in blue."

Jack O'Toole, the popular singing and dancing comedian, writes from St. Paul, Minn., that he is using an exclusive repertoire of songs from the catalogue of Leo Feist, and that they more than satisfy his audiences.

Miss Lazelle, the phenomenal baritone, of Teed and Lazelle, is singing Eugene Ellsworth's new story ballad, "Little Red Riding Hood," and responds to numerous encores nightly in consequence.

"In the Lives of Famous Men," which was popularized by the late Jerome Sykes, was the feature of the Forest Lodge minstrel entertainment, held at Hyde Park, Mass., recently.

The Mark Stern "Popular Minstrel Medley" is a favorite number with Arthur H. Clarke, orchestra leader of the Garrick Theatre, Wilmington, Del.

Barnes and Washburn, the high class singing and dancing duo, are meeting with unusual success with their rendition of "Dear Old Stars and Stripes, Good-bye," "Somebody's Waiting for Me," and "She's the Pride and the Pet of the Lane."

Reiff Brothers, the favorite dancing duo, late of the Mr. Pipp company, are scoring heavily with Eugene Ellsworth's comic coon novelty, "Whatever is a-Goin' to Become of Me?" The song bears the very euphonious sub-title of "A Dark Incident on a Dark Night."

The musical programmes of Café Martin show the popularity of "Polly Prim," S. R. Henry's latest march success, as rendered by Siegmond Culp and his excellent orchestra.

An ever welcome number in the repertoire of Jessie Mae Hall is Cole and Johnson Brothers' "Flowers of May in Dixieland." This was also sung by Lillian Russell in the Weber and Fields' production, Whoop-Dee-Doo.

Howard and Johnson, with their clever illustrated song act, are meeting with success with their songs, "When We Were Boys" and "Somebody's Waiting for Me," and claim that they never had two songs that met with such instant recognition from their audiences.

Eugene Ellsworth wishes to announce that his World's Fair "oddity," "Mr. Dike, from Pike," bears absolutely no resemblance to any of the other "Pike" songs which have been published. It has just been issued from the press of his publishers, M. Witmark and Sons, and has already found its way into the repertoire of some of our best known singers of comic songs.

John Putz, director at the Lyceum Theatre, Cleveland, O., frequently programmes the selection from De Koven's Red Feather.

Before leaving for her vacation at Narragansett Pier, R. I., Clare Kummer called on her publishers, Joseph W. Stern and Company, and contracted to write exclusively for them for a term of years. The excellent results achieved by this firm on her success, "Egypt," which was the feature of The Girl from Kay's during the entire season at the Herald Square Theatre, New York, and also interpolated in A Chinese Honeymoon at the Strand Theatre, London, served to inspire the confidence of this brilliant young authoress in giving her future works to Joseph W. Stern and Company. Marie Cahill interpolated her "June" and "I'm Goin' to Change My Man," and scored a substantial success with them. Miss Kummer's "Take Your Name Off Ma Door," as sung by Hattie Williams in Vivian's Papas, proved an unqualified hit during the run of this production. Miss Kummer has placed quite a number of her manuscripts with her publishers, which include some quaint lyrics set to melodies that guarantee her success as a song writer. These will be published during the early Fall.

Lillian LeRoy, known as "The Little Girl with the Big Voice," has established a valuable reputation for herself in the Southern States, and has been justly christened "the Southern favorite of the Northern States." She is touring with the Dixie Troubadours, and has a repertoire of Feist songs exclusively, consisting of "Tell Me," "Anona," "Zenobia" and "In Starlight."

Brooke Eltrym, Ruth Nelta, Dolly Jordan and May Curtis are featuring several of the songs from the F. B. Haviland Publishing Company, among which the "The Seventeenth of March," "Big Chick-a-poo Chief," "Fig Tree," and the new child song by Madden and Morse, "Please Come and Play in My Yard."

"My Own Sweet Southern Honey" and "Only You and I, Love," continually show that they are the ballads that are wanted by audiences. Both are published by the Peerless Publishing Company.

Edna Wallace Hopper, Amelia Summerville and the Six Musical Cuttys are all featuring the new Indian number, successor to "Navajo," entitled "Seminole."

"In Summer Time, Down by the Sea," continues to be the great Summer song hit. The Dowling-Sutton company are busy making transpositions for hundreds of performers, and the demand for band and orchestra arrangements are very heavy. An English edition is now in press by the company's agents, Francis Day and Hunter, of London.

The Wang Doodle Four, the Brittons, Murphy and Francis and Bailey and Chensult are all featuring Bryan and Mullen's late coon song, entitled "Down on the Brandywine," and also "There's a Chicken Dinner Waitin' for Me."

Adorci Sisters are meeting with success singing "Don't Come Back and Hang Around Ma Do'" and "Sadie Green," the two Summer song hits, published by Peerless Publishing Company.

Etta Williams, who is playing the soubrette in Maurice Boom's new farce comedy, is featuring the popular coon song, "I Ain't Got No Time" and "Strolling 'Long the Pike," and is also using "Mrs. Sippi," the new cakewalk by Leo Feist, for her dancing specialty.

Charlotte Ravenscroft was at Proctor's last week, singing a new song from the F. B. Haviland Publishing Company, by Roden and Bell, entitled "Tallahassie Tessie," and is "making good." This song will also be featured at the Madison Square Roof Garden by the Transatlantic Four.

A stirring new military march song by Al. J. Doyle and Sam Ehrlich is in press with the Dowling-Sutton Company. It is called "For Old Virginia's Sake" and is already in the hands of several topliners who will feature it.

Louise Sylvester, the Maid of Dunee, who is singing, in costume, the sweet Scotch ballads, has added to her repertoire "In Dreamland, in Dreamland." She reports that the song meets with instantaneous popular approval, and is much pleased with the success of her innovation.

Miss Deredetta, of the Three Diamonds, is featuring "In Summer Time, Down by the Sea," and reports that it is a big hit.

ENGAGEMENTS.

The El More Sisters, Jennie and Marie, for next season with Eunice Fitch's production, A Devil's Lane.

Arthur William Row, for the juvenile lead in Under Southern Skies.

Walter D. Nealand has closed a thirty weeks' season as press representative of the Columbia Theatre, Brooklyn, and opened June 13 with the Weber Stock company at Dobbins State Street Theatre, Schnectady, N. Y., as manager, for a ten weeks' engagement.

MUSIC PUBLISHERS. MUSIC PUBLISHERS. MUSIC PUBLISHERS.

A BLAZING SUMMER HIT!

A Warm Member—A Hot One—Right Off the Griddle—Not a Heavy, Dull, Tiresome Song—One Full of Life and Ginger—A Positive Awakener—The Sing Songy—Never Wrongy Kind.

STROLLING 'LONG THE PIKE

Emanating originally from the Pike (the Midway Plaisance of the St. Louis Exposition), where it has been accepted as the official "Piker" song. Never before has a great want been so efficiently treated. Hundreds of "wise ones" sought to accommodate and please with an appropriate Summer song. It took time and thought, but now we've got it. Now that you know, let us know that you know, by writing

"PIKER" FEIST, Music Publisher, Feist Bldg., 134 W. 37th St., N. Y. C.
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Musical Director, Composer, Arranger.
Only a limited number of choice commissions accepted
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Care JOS. W. STERN & CO., 34 East 21st Street, N. Y.

WE THE PEERLESS PUB. CO., 129 W. 42d St., N. Y. City.
Publish the Nautical Hit
"THE SONG OUR BOYS SANG."
"Don't Come Back and Hang Around Ma Do'."

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MISS CLARICE VANCE
THE SOUTHERN SINGER—Feature with
MARTIN BECK ORPHEUM SHOW—Season 1904-05.
"SHE DOESN'T SEEM TO CARE ABOUT ME."
"THERE'S A CHICKEN DINNER WAITING HOME FOR ME."
"I TAKE THINGS EASY."
Published by The Big Firm, SHAPIRO, REMICK & CO.

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That the AMERICAN ADVANCE MUSIC CO. is now located in the new offices at Broadway and 59th St. Circle, where BREEN & GEARY will be pleased to meet their many friends and teach their new songs.

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Polly Prim is Pretty, Polly Prim is Cute, Polly Prim is Catchy, Polly Prim's a Beaut,
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Polly Prim has Vigor, Polly Prim has Swing, Polly Prim has Melody, She's the real thing.
Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
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Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.
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Composer-Singer in His $5,000.00 CREATION
SUPERB SCENIC SINGING SENSATION.
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A coy, winsome maiden, named
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She was rescued by "A GENUINE AFRICAN KING."
PRIZE!
Witmark and Sons will give Prof. Copies for Correct Answers.

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The Splendid new summer song. Don't fail to get it for your act. It is immense. Send stamp and late programme. No cards.
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THE MISSOURI SONG!
Going to sing in St. Louis? Yes—well, then you must have it.
It's the ballad hit this year, and you'll know it. A program will bring you orchestration.
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THEODORE MORSE
is the writer of the season's two big song hits
"Blue Bell" and "Way Down in My Heart I've Got a Feeling for You."
NOW READY. THREE NEW ONES. Send for them.
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"SEMINOLE"
The New Indian Song by WILLIAMS and VAN ALSTYNE, writers of "NAVAJO."
Published by The Big Firm, 45 W. 28th St., N. Y.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.
Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
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HARRISON GREY FISKE, PRESIDENT.

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(BETWEEN BROADWAY AND SIXTH AVENUE.)

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HARRISON GREY FISKE,
EDITOR.

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Published every Tuesday.

NEW YORK - - - - - - JUNE 25, 1904

Largest Dramatic Circulation in the World.

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Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. Addresses changed as often as desired.*

TO CORRESPONDENTS.

As THE MIRROR *will go to press earlier than usual on the number to be published on Tuesday, July 5, and to be dated July 9, owing to the fact that Monday, July 4, will be a holiday, correspondents are required to send in their letters for that number at least twenty-four hours earlier than usual.*

TO ADVERTISERS.

THE MIRROR to be published on Tuesday, July 5, and to bear date of July 9, will go to press earlier than usual, as Monday, July 4, will be a legal holiday. Advertisements for the last page of that number can be received up to 3 P. M. on Friday, July 1, and advertisements without guaranteed position will be taken up to noon of Saturday, July 2.

AN EXTRAVAGANT AMATEUR.

SOME time ago THE MIRROR described the doings of the fifth Marquis of Anglesey, Earl of Uxbridge, Middlesex, Baron Paget of Beaudesert, county of Stafford, etc., who was said to be spending a great fortune in amateur theatricals of a sort that would remind one of spectacles of the Arabian Nights. This young sprig of nobility, who was called "the dancing Marquis" and "the butterfly Marquis," among other suggestive things, is now in the Bankrupts' Court, which is to determine how much is left of his princely inheritance.

The average amateur in theatricals may be commended, for the spirit of the average amateur is admirable; but the efforts of this young Marquis have simply excited curiosity for their peculiar extravagance, and their lack of dignity, allied to their useless prodigality, have inspired the idea that he is but an eccentric spendthrift.

The family seat of the Marquis, Plas Newydd, was famous among Old World places. Attached to it was a private chapel the interior of which was graced by a beautiful roof and finely carved chancel choir stalls. Plas Newydd, under the newcomer's *régime*, became Anglesey Castle, and the ancient family chapel, with its Gothic stalls, became the Gaiety Theatre, where the "butterfly Marquis" sought to satisfy his strange histrionic ambition and incidentally show the family jewels, for the display of which he had a passion, even in his stage roles. The pieces selected by the Marquis for his purposes were of the spectacular-pantomime class, and were represented for about six weeks each, at enormous expense, the companies being made up of professional players, and there being no income whatever from them, seats being free to the surrounding gentry and commons.

The young Marquis, however, always was the star. His costumes on every occasion were brilliant with the family jewels, and at times he affected women characters, particularly those of dancers. He is said to be unusually expert in his manipulation of skirts, and at least one of his efforts, called "the snow dance," has been described as a brilliant achievement, that would strike with envy the most accomplished professional woman with a drapery specialty.

The young Marquis succeeded to his fortune and estates about six years ago, with an income guessed at as from $350,000 a year upward. An account of his fall says that "A foreigner who was known under the title of his secretary is reported to have retired from his service after three years with an estimated fortune of $400,000, and others of his *entourage* at whom society looked askance have become fairly rich in no time."

Beyond the employment of players in his useless demonstrations of personal vanity the theatre has not benefited from the brief career of this singular development of the nobility of Great Britain; in fact, it may be asserted, on the contrary, that his florid manifestations of conceit, with the stage as a medium, have reflected offensively on the theatre. And yet his career is interesting from a sociologic view, while it presents the most striking example of the separation of a fool from his money that the new century has shown.

A NOVEL SUIT.

A PROCEEDING involving a new phase of the possible injury to a person from the use by others for advertising purposes of a portrait and other matter relating to the person was decided recently by a judge in the District of Columbia on a restraining order directed to and against theatre managers and in favor of the complainant, an actress.

The managers were the promoters of a melodrama, and it was alleged by the complainant that they had in various cities throughout the country distributed a booklet containing a description of their play, illustrations of its scenes, and enlarged portraits of persons alleged to be concerned in the story and representation; and that, without her knowledge and consent, they had caused to be published in the booklet and widely scattered a likeness of the complainant, representing her as being from a noted foreign police headquarters, with a story connecting her with the narrative of the play, and offering a reward for "knowledge of her whereabouts."

Of course, the intention of these managers may have been entirely innocent as to the complaint. They had hit upon a clever advertising device, and to illustrate it evidently had taken the picture of the complainant as an attractve aid, not knowing her personally or having knowledge of her professional relations. In her bill asking for an injunction to prevent further use of her portrait and the matter relating to it the complainant recites that she is in the theatrical profession and is performing an act upon the vaudeville stage, for which reason the unwarranted use of her picture in the booklet "is misleading, misguiding, mortifying, annoying and damaging, not only to her personally, but to the managers with whom she has entered into contracts, as well as being an intrusion upon her character in the community in which she dwells, where she was born and where she has lived an unsullied life and borne a good reputation."

There are no particulars at hand as to the judge's decision in this case beyond the mere statement that the application for an injunction to prevent the managers from making use of the portrait and matter relating to the complainant was granted. This decision is in line with other decrees in similar cases, or, rather, in cases involving the unwarranted uses of portraits of complaining persons in different circumstances, and undoubtedly is authorized by the laws that protect the individual. There have been members of the theatrical profession who have not scrupled to permit the use of their portraits by advertising concerns, presumably for the incidental publicity or notoriety that they might gain by these means; but in such cases the use of portraits, while not in good taste, has not had the effect of putting the moral characters of the persons so exploited in question.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

J. H. RAWSON, Ionia, Mich.: The verses entitled "The Opera House Piano for the One Night Stand," by Ralph Bingham, were published in THE MIRROR of Dec. 28, 1901..

C. H. A., Philadelphia.—The company mentioned has probably closed for the season. The managers can be addressed, care of THE MIRROR, and the letter will be forwarded.

R. L.: 1. Patti had a farewell matinee at the Metropolitan Opera House, in The Barber of Seville, April 9, 1902. 2. You only sign initials.

M. B. B., Indianapolis: 1. Adele Ritchie was the Mrs. Pineapple in the original production in this country of The Chinese Honeymoon. 2. Edna Wallace Hopper was not in the cast. 3. At the Casino, June 2, 1902.

ALEX. H. LAIDLAW, JR.: An elaborate production of Uncle Tom's Cabin ran for three weeks in Booth's Theatre, beginning Feb. 18, 1878. That seems to have been the one production of it in that theatre between 1875 and 1880.

A. B., Roxbury, Mass.: As you are in Boston you might find out at the Boston Theatre the name of the manager of "the new show" to be delivered there Aug. 24. At present it is beyond THE MIRROR'S telescopic eye.

J. F. C., St. Paul, Minn.: 1. It might be as well not to demand, but to request, one or more favors in this column, with name and address attached. 2. See rules at the head of this department.

F. Y. R.: 1. Prof. D. M. Bristol, the horse trainer, is very much alive, and is exhibiting his equines with carnivals and circuses in the West. 2. The earlier in the Summer you apply for the position mentioned in your first letter, the better chance you will have of getting it.

FRANK DU BOIS: The only suggestion THE MIRROR can offer as to how a Frenchman "well acquainted with the English language and anxious to play French character parts" shall proceed in that endeavor, is for him to advertise, or visit the agencies, or seek personal interviews with managers.

VINCENT OAKES, Hollywood, N. C.: 1. You cannot copyright and produce the play of another, even if it is not copyrighted, without getting into trouble. No matter if the author is dead, he, it is assumed, left heirs, who will not allow his property to be stolen. No honest man should harbor such a thought. 2. The above also answers your second query.

F. A. W., Pine Bluff, Ark.: THE MIRROR has some impression, from reading and hearsay, as to the importance of the game of poker as an amusement in your State, and appreciates your confidence in referring a delicate question in reference to the game to it for solution; but really this journal has no poker expert on its staff, and is a dramatic instead of a sporting newspaper.

O. A. GRANTON, Laurel Hill: 1. Visitors are welcome to the Actors' Home on Staten Island on any day except Monday. 2. A visitor may take any offerings to the inmates—except alcoholic. 3. Ushers may do it with impunity, in some theatres, but under first-class managers they are not permitted to sell good seats to those in the back rows of the balcony. 4. Write to Houdini, care of THE MIRROR.

W. S. G., Cincinnati, O.: Vaudeville dates are very uncertain, unless you have an act that is out of the ordinary. Salaries run from very small amounts up into the thousands, according to the reputation or ability of the performers. Most of the artists who are prominent now began in an humble way and rose by slow degrees. Get your act in good shape and ask the local vaudeville manager to give you a trial. If it is a success he may give you a week's work, and possibly a letter of recommendation that might lead to something else.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., June 9 to 16, 1904.

COLLEEN. By Baroness Ella von Wrede.
A FIGHT FOR LOVE. By Hal Reid.
A FRIEND OF THE FAMILY. By Charles J. Campbell and R. M. Skinner.
GRIDDLES. By Grant Mitchell.
HAUNTED MAN. By Helen Ada Bennett.
KARL HANNS. By A. P. Gabbert.
LAND OF MAKEBELIEVE. By William Davis Hall.
THE LAST ROSE OF SUMMER. By William B. Patton.
LONE STAR MYSTERY. By James L. Glass.
LORD FANCY JACK. By Anna Gross.
MADEMOISELLE RICCI. By William H. Post.
NIGHT WITH THE DEVIL. By Ulysses Davis.
THE PARSON'S DAUGHTER. By Agnes Carlton.
THE POLYGAMIST. By Charles Gropp-Reade.
PRINCE LOVINGHEART. By Marjorie Benton Cooke.
RICHARD LORAINE. By C. J. Logan.
SLABTOWN ORGANIZES AN AID SOCIETY. By Clara J. H. Hurd.
SOPHIE DOROTHEA. By Baroness Ella von Wrede.
SWIFTY. By Robert C. MacCulloch.
THE TOWN GOSSIP. By Harry Booker.
A WOMAN'S SACRIFICE. By William F. Kelly.

LETTER TO THE EDITOR.

A Plea for Sign Posts.

NEW YORK, June 14, 1904.

To the Editor of the Dramatic Mirror:

SIR: There is an old saying, "Everybody's business is no one's business," and I am sure that because this is a true saying must be the reason why the Actor's Home, on Staten Island, is not so well known to the public as it ought to be. Even islanders themselves differ widely as to its location, and every car driver and conductor has his own individual preference as to where it is or ought to be located.

About thirty visitors started for the Home from this city last Sunday afternoon or evening. I say "started" advisedly, for four of them, after wandering round for hours, gave it up and asked for an easier one. Those who were fortunate enough to reach their destination in time for a portion of the programme which was offered in the evening were footsore and weary from their long walk and from intercepting every man, woman and child within hailing distance with "Will you please to direct me to the Actors' Home?" Each said man, woman and child, like the car conductors and drivers, had his or her own opinion.

Now, Mr. Editor, Staten Island is a delightful island (as we all know who have made a thorough investigation of its woods, its hills and dales and its vacant lots), but on Sunday afternoon, when one's objective point is fixed in one's own mind, it is not just exactly the best time to explore. I think that those who have charge of this charming place should understand that strangers do not know how to find it as well as they do, and take steps to inform them. The way is direct enough when you know it, but the most roundabout, circuitous way when you don't; and that many "don't" has been proved.

Would it not be well to have signs at the ferry and on neighboring trees or corners near the Home, so that persons of average intellect can find their own way? It would be a very simple thing to do, and of great value to those who are unfamiliar with the roads leading to this beautiful, restful spot, where everyone is made welcome and everyone feels the atmosphere of refinement and good fellowship. Yours truly,

AMELIA WEED HOLBROOK,
Professional Woman's League.

NAT C. GOODWIN.

Caricatured for THE MIRROR *by* MAX BEERBOHM.

THE USHER

With commercialism dominant in the American theatre, it is not strange that the infection has spread in every possible direction. Nothing has escaped. The Chicago *Evening Post* remarks that "advertising in the theatre has been reduced to an extraordinary business science," and proceeds to point out some of the methods in vogue.

Of course, we all know the "lines on the programme" by which the manager saves expense for supplies, including pianos, fire-extinguishers, drinking-water, furniture and decorations on the stage, disinfectants, and other things too numerous to mention. These credits and the advertisements among which brief chunks of the cast of the play are scattered through various pages form a nightly puzzle to audiences.

My Chicago contemporary notes various other thrifty advertising schemes in use in some of the theatres of that city. Besides that old atrocity the advertising curtain there are one or two new devices. In musical comedies revenues are obtained by the mention of certain brands of champagne. A comedian gets $30 a week extra for singing a song which praises a brand of beer. The actors divide the proceeds with the management.

These innovations are quite in keeping with the spirit that controls the affairs of the American stage just at present. "Graft" is the order of the day, one reason being that approved, legitimate and dignified methods are not popular with the people that rule.

Probably the next move will be to produce advertising plays. Shops, hotels, restaurants, cafés and apartment houses may be exploited, and the dialogue ingeniously arranged to recommend articles of wearing apparel, special cookery, mixed drinks, etcetera. There is no end to the possibilities of this line of effort, as anybody with half an eye can see. And advertising plays would probably be no more uninteresting or inartistic than the majority of the pieces the commercial gentry have foisted upon the public during the last year.

♣

Kubelik, the violinist, has lost his suit for damages against the critic of the *Frankfurter Zeitung*, who called him a "bloede dreinschauenden." The term is not so offensive as it looks to an American eye, and the German court found in it no basis for an action.

This issue of the matter moves the editor of the New York *Press* to express his views on the subject of the critic and the criticised on this side of the ocean. He cannot recall an instance where a court has been asked to enjoin a dramatic writer from expressing intemperate and effusive admiration. He continues in the following strain:

> The *Frankfurter Zeitung* critic shows by his case the relative immunity of the German critic from the come-back action of his criticisms. In London, his colleague of the Thunderer finds the playhouse doors barred against him. Sometimes it is so in New York. In Paris he is called out and dares the perils of the French duel, which has often of late resulted in severe injury to spectators. In this neck of the woods, too, the penalty for adverse criticism sometimes takes the form of chewing off one of the dramatic critic's fingers. In some professional quarters the opinion is held that none of these punishments fits the crime of the reviewer who has aught but good to say of the mummer or musician. Kubelik is fairly representative of this point of view. The decision of the learned German court is welcomed because it postpones the day when critics of the drama will be muzzled, and musical writers will be permitted to write nothing that cannot be pasted with pleasure in the scrapbooks of the long-haired freaks who escape from Poland or other points on the map where liberty in anything is more of a doleful memory than a present fact.

Generally speaking, the hazards of dramatic criticism in this part of the world do not arise from the resentment of actors, but from the intolerance of the so-called theatrical "business" man.

♣

That practical person is sensitive—not in his soul (there appears to be some doubts as to whether he has one), but in his pocket. He is not troubled with the artistic temperament; he is not averse to any form of criticism that doesn't hurt the box-office; he has even been known upon occasion to seek press publicity for his enterprises, of a kind that persons of ordinary good sense and a modicum of good taste would shun as they would shun the plague. But a "notice" calculated to keep money out of the box-office arouses his noble indignation to its uttermost depths.

His method of retaliation is characteristic. He removes his advertising from the paper that employs the writer of the anti-box-office review. This is the only form of "punishment" that appeals to his understanding. He knows that if he were the publisher the loss of a few dollars of patronage would keep him awake nights. He hopes secretly, too, that this terrible penalty will lead either to the dismissal of the writer or his submission in future. Fortunately, these fond hopes are seldom realized.

At a couple of our theatres there appears the following line in the programme:

> This theatre does not advertise in the New York *Press* or the New York *Evening Sun*.

Of course, this statement is important, if true. But it would read even better if the names of all the other influential daily newspapers in New York could be added to it.

♣

A line from Howard Paul, written on the eve of a trip to the Alps, briefly describes the London production of Warp and Woof, a new play by Mrs. Lyttelton, the wife of a cabinet minister. Interest in the drama seems to have begun and ended with the fact of that relationship.

"It is a dramatized version of Tom Hood's 'Song of the Shirt,'" writes Mr. Paul, "only in this case it ought to be called the 'Song of the Skirt,' for it is all about overworked dressmaking damsels and heartless fashionable women of frivolous lives. It is crudely constructed, with good ideas in spots, but it lacks artistic insight."

♣

We have heard nothing this Summer of Mr. Gillette's Hamlet, Madame Bernhardt and Miss Adams in Romeo and Juliet, and the permanent French theatre in New York. The sea serpent is also belated. What is the matter? We miss these good old annuals.

♣

The recent protest in these columns against the indiscriminate use of the word "actress" in the news columns of the papers, suggested particularly by its application in the Nan Patterson case, has been approved by many readers.

A correspondent, writing from Benton Harbor, Mich., says: "I heartily agree with you that a sharp distinction should be made between an actress and a chorus girl of one season. It is due to the hundreds of actresses that they should not be confused in the public mind with persons of that kind who are constantly coming into unfavorable notoriety."

An actor sends a cutting from the El Paso *Times*, in which the Patterson case is described and she is referred to as "an actress." He says: "Is this true and to what extent is it true? Recently a prostitute came to this town on the same train with The Girl from Dixie company, and in describing one of her escapades the *Times* spoke of her as 'a prominent actress' and member of that company. No correction was made by the paper when attention was called to the gross mistake."

The Providence *Telegram* says: "The DRAMATIC MIRROR, which is the leading paper of the profession it serves, protests with undeniable reason against the use of the term 'actress' in connection with the woman found in a cab with a dead bookmaker the other day. The woman for a brief time sang in a Florodora sextette in the West."

THE DALAI LAMA PRODUCED.

The musical event of the year at Keokuk, Iowa, occurred at the Keokuk Opera House on June 14-15, when William N. S. Ivins and Ralph Graham Taber's opera, The Dalai Lama, had its initial production by a company of seventy-five, the pick of the musical talent of Keokuk, assisted by an orchestra of sixteen pieces, under the direction of the composer. No opera produced in that city in the last ten years has so many tuneful melodies and catchy airs, or such attractive ensemble numbers as this new work, it is asserted. The book is by Ralph Graham Taber, formerly editor of *Truth*, and recently returned from two years' travel in the Orient. These gentlemen are the first to use Thibet as the scene of a comic opera plot. It is the authors' attention to take the opera East. Barnabee and McDonald, who witnessed it, pronounced it one of the best they had ever heard, according to local reports.

SIX THEATRES CLOSED BY A MAYOR.

On June 16, Mayor Phillips, of Davenport, Iowa, acting on information from the Chief of the Fire Department that the theatres of that city were running in violation of the ordinance, ordered the Chief of Police to serve notice on the managers of the theatres that they must close their houses until all the requirements of the ordinance were complied with. The houses closed as the result of these notices are: Burtis Opera House, Turner Opera House, New Orpheum, Northwest Turner Hall, Claus Groth Hall, and the Iowa Theatre.

FROM HOWARD PAUL.

It having been stated in the papers that the St. Louis Exhibition managers have mislaid Washington's bed, Mr. Howard Paul sends to THE MIRROR the following from London:

> If Washington's famed couch were seen,
> 'Twould be distressing to the eye,
> Else what could that tradition mean—
> "George Washington, he could not lie?"

CALIFORNIA THEATRE BURNED.

The Marysville Opera House at Marysville Cal., one of the oldest of the playhouses in California, a fine, commodious building, with ample stage room, was burned June 10. The building was erected in 1864 by Swain and Hudson at a cost of $33,000, and has since been for many years the property of the Swains, being managed latterly by G. W. Hall.

TO SEE THE CINGALEE.

Helen Marvin, Melville Stewart, and Harold Vizard, members of the A Country Girl company, sailed on Saturday for London, to attend the performances, at Daly's Theatre, of The Cingalee, for the purpose of studying the roles that they will play when the piece is presented at Daly's Theatre here next season.

BARRYMORE-RANKIN.

Lionel Barrymore and Doris Rankin were married on Sunday, June 19, at 2 P. M., at the Church of St. Francis Xavier, in West Sixteenth Street.

PERSONAL

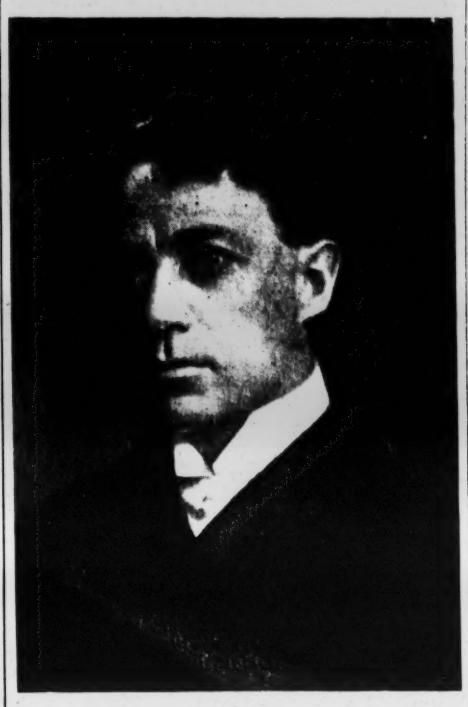

Photo by C. M. Hayes, Detroit.

HARRIS.—Wadsworth Harris, who is to be leading man next season with the Walter Kidder company in Salambo, is spending the summer at the country place of his parents on the Maine coast.

ILLINGTON.—Daniel Frohman has selected Margaret Illington to be leading woman of his new Lyceum Theatre Stock company next season. Miss Illington will make her first appearance in a new play by Mr. Pinero, and be supported by a first-class company.

WALCOTT.—Mr. and Mrs. Charles Walcott have been engaged by Daniel Frohman for his new Lyceum Theatre Stock company for next season. They were with Mr. Frohman for many years in the old Lyceum, in Fourth Avenue.

ROBSON.—Eleanor Robson and her mother, Mrs. Madge Carr Cook, are spending a few weeks at Bass Rocks, near Gloucester, Mass. Miss Robson will sail for Europe on the *Oceanic*, July 27, to open the first week in September at the Duke of York's Theatre in Merely Mary Ann.

TALIAFERRO.—Mabel Taliaferro has entirely recovered from the affliction of the eyes with which she was attacked while playing in Boston. Dr. Koch, a noted Boston specialist, cured her. She is now the guest of her uncle, Colonel Edwin T. Taliaferro, at Ardsley. She will again be the Lovely Mary in Mrs. Wiggs of the Cabbage Patch, which will open in Chicago, July 10.

MITCHELL.—Orrel James Mitchell, formerly correspondent for THE MIRROR at San Francisco, is now claim clerk for the Sonora Railway, a branch of the Southern Pacific, at Guaymas, Mexico.

DE RESZKE.—Edouard de Reszke is to sing in sixty concerts, from Boston to San Francisco, under the management of W. F. Pendleton and H. G. Snow, next season.

ALLEN.—Viola Allen, with her father and mother, Mr. and Mrs. O. Leslie Allen, sailed on the *Cedric* last Wednesday for England, to be gone until September, when she returns to begin preparations for a production of The Winter's Tale, in which Miss Allen will play Perdita.

NOVELLI.—Ermete Novelli, the Italian actor, who is to make his first tour of America the coming season, under the direction of Liebler and Company, has gone to South America, where he is under contract to play a three months' tour. Signor Novelli will enter upon his tour in this country early in January, his contract calling for a season of twelve weeks. He will bring his company with him. His repertory is to include Louis XI, Othello, and La Morte Civile. Readers of THE MIRROR'S Rome Letters are familiar with Novelli's career and genius.

GOODWIN-TYLER.—N. C. Goodwin and George C. Tyler made the trip recently from Paris to Florence by motor car, each traveling in his own machine, run by chauffeurs who could speak English and were familiar with the country. The journey proved to be a delightful one.

REJANE.—Arrangements are complete for the Rejane American tour, which will be inaugurated at the Lyric Theatre, New York, Nov. 6, where she will play a four weeks' engagement. Her repertoire will include her Parisian successes, La Montansier, Hereuse, Zaza, La Course aux Flambeaux, La Passerelle, Ma Cousine, La Robe Rouge, Amoureuse, Decore, Divorçons, and Un Spectacle Coupe. She will bring her own company, which will include M. Demesnil, who originated the leading male role in Resurrection. The tour will be for ten weeks.

MANSFIELD.—There was a report last week that Richard Mansfield had obtained the dramatic rights to "The Sea Wolf," by Jack London, now running as a serial in the Century magazine. Mr. Mansfield denied the report, and refused to discuss his plans for next season.

CAHILL.—Marie Cahill is said to have signed with Lewis Field for forty weeks, as the star of his new music hall, next season, at a salary of $1,200 a week.

CARVILL.—Henry J. Carvill, recently of E. H. Sothern's and Mrs. Fiske's companies, sailed for England on the *Minneapolis* last Saturday to spend his Summer vacation with his parents in London. He will return to America in August and will play here next season.

JELENKO.—Siegfried Jelenko, director of the Court Theatre, in Hamburg, arrived in New York early last week, and after a visit of a few days in the city he proceeded to St. Louis to view the World's Fair. He is a cousin of N. L. Jelenko, the American actor.

CROSMAN.—Henrietta Crosman started on her vacation last Friday. She will spend the Summer at Lake Sunapee, New Hampshire, and will study a Shakespearean character in which she will appear in the near future.

IRVING.—Two years hence, when Sir Henry Irving retires from the stage, on the completion of his fiftieth year upon it, he will make his exit in The Bells, in which he made his sensational hit thirty two years ago as Mathias, and in one night became famous.

ANDERSON.—Mary Anderson has refused a $200,000 guarantee to give readings for one season in the United States. As this refusal is final, she ought now to be left in peace with her family, but it is doubtful if she will be. A $250,000 offer may now be looked for.

GILLETTE.—William Gillette arrived from England on the *Etruria* last Sunday, under the name of "W. Green." He will spend his Summer at his home in Hartford, Conn.

ELDRIDGE.—"Aunt Louisa" recited "The Star Spangled Banner" at the Pascal Institute on Wednesday last. Mrs. Russell Sage, the president of that institution, complimented the actress highly on her rendition of the American anthem.

DANIELS.—Florence Daniels, a cousin of Frank Daniels, recently made her debut at a dramatic recital in the West.

PERUGINI.—Signor A. Perugini sailed on the *Kaiser Wilhelm der Grosse* last Saturday for Europe, where he will remain until September. Signor Perugini will probably continue next season in eccentric comedy work, in which he has recently been very successful.

DEATH OF JOHN T. SULLIVAN.

John T. Sullivan, the actor, died at the Hotel Bartholdi, in this city, on Sunday, June 18, of rheumatism of the heart, aged forty-six years. He was attacked by the malady that caused his death only two weeks ago, and during the early part of his illness he was at the Gramercy Park Hotel, in which he had apartments. When his condition became serious his friend, Milton Roblee, proprietor of the Bartholdi, had him removed to that hotel in order that everything possible might be done for his relief and benefit. He seemed to grow better after the change of environment, and he had planned to go for a drive on Sunday. But early in the morning of that day he fell into a state of coma and he remained unconscious until death came to him late in the afternoon.

Mr. Sullivan was widely known in America and in England as a leading man and character actor of uncommon intelligence and ability. He was a man of education and of wide experience in the drama, and during his career on the stage he played a great variety of roles with uniform success. His greatest triumphs were in roles of sinister villainy, but he was nevertheless successful in many other lines of characterization. Personally he was popular among members of the profession; as a conversationalist he was humorous and brilliant, and by his social qualities he made many friends who will deeply deplore his death.

Mr. Sullivan was born at Bear Island, Bantry Bay, County Cork, Ireland, on June 18, 1858. When a very young child he was brought to America and became a resident of Detroit. There he received his early schooling. He completed his education in Germany, where he spent two years. Upon returning to Detroit he became a member of the editorial staff of a daily newspaper and he was, at the same time, the Detroit correspondent of the New York *Clipper*. In 1879 he made his first appearance on the stage, in Detroit, in an amateur performance of David Garrick, and three years later he adopted the stage as a profession.

Mr. Sullivan's first appearance on the professional stage occurred at the Chestnut Street Theatre, Philadelphmia, in 1881, as the Doctor in Madame Rhea's production of Camille. His efforts upon that occasion were successful and he remained a member of Madame Rhea's supporting company, playing juvenile roles, until 1885. In the Spring of that year he played a brief engagement with Wallack's traveling company, and the next season he supported Minnie Maddern in In Spite of All. He was next with Edwin Booth, for an engagement of considerable length, playing Laertes in Hamlet and Marc Antony in Julius Cæsar. In 1887 he went to London and for two years he played there in support of Henry Irving and other stars. Upon his return to America he appeared in Robert Elsmere and various other important productions in New York.

In 1892 Mr. Sullivan joined Charles and Rose Coghlan, and with them appeared in the notable production in New York of Diplomacy. In that remarkable organization were also Robert Tabor, Aubrey Boucicault, Robert Fisher, Thomas Whiffen, Frederick de Belleville, Mrs. D. P. Bowers, Effie Shannon, Sadie Martinot, Maxine Elliott, and Louise Thordyke Boucicault. Mr. Sullivan's personal success in the production was complete, and after the run of the piece he became Miss Coghlan's leading man. On June 7, 1893, he and Miss Coghlan were married. Thereafter, for several seasons, they appeared together as co-stars. Two years ago they separated, and within the past month they were divorced.

During his latter years Mr. Sullivan appeared chiefly in New York productions of importance, and with Summer stock companies, of which several were under his own management. He appeared also on the vaudeville theatres for some time, presenting Sydney Grundy's one-act play, entitled Captain Huntington.

Mr. Sullivan was a member of the Lambs, the Players, the Actors' Society, and other professional organizations. He is survived by several brothers and sisters, but their whereabouts are not known to the dead actor's friends in this city. It is probable that the remains will be buried by the Actors' Fund in the plot in the Cemetery of the Evergreens.

TELEGRAPHIC NEWS

CHICAGO.

Second Anniversary of The Wizard of Oz—Fred Stone in His Glory—Notes.

(Special to The Mirror.)

CHICAGO, June 20.

Cool, fine weather has increased attendance at the theatres, and a further improvement is looked for this week on account of the Republican National Convention, which opens tomorrow. The bills this week:

Grand, Wizard of Oz, fifth week; Powers', Vivian's Papas, with Blanch Ring, third week; Garrick, Maid and Mummy, fourth week; Great Northern, York State Folks, fourth week; La Salle, musical stock in The Royal Chef, twelfth week; Illinois, The Tenderfoot, with Richard Carle, third week; People's, musical stock in The Chimes of Normandy; Howard's, stock in Sunset Mines.

A Business Man was taken off at McVicker's Saturday and the theatre closed for the Summer repairing under the new city laws. The Bush Temple closed last week. The Great Northern is to keep open all Summer, and bookings at the Grand and Illinois will keep them open almost until the new season. Mrs. Wiggs follows The Wizard early in July, and about the same time Our New Minister succeeds York State Folks at the Great Northern, to run until the latter part of the month, when Buster Brown will open the new season. Mrs. Wiggs is to remain until Babes in Toyland comes to open the new season at the Grand.

Sam S. Shubert was in town last week, and a report got into print that his firm had secured control of the Studebaker. A complete denial as to the present and future was immediately forthcoming from General Manager Curtiss, of the Fine Arts Building, which includes the Studebaker. Manager Harmeyer, of the theatre, also made a positive denial of the report. Mr. Shubert spent some time with Manager Block, of the La Salle, and saw The Royal Chef and York State Folks, both of which, according to present indications, will be seen on Broadway next season.

THE MIRROR is informed that the Shuberts are making a strong effort to put Wang into the Garrick at the earliest possible date, and are meeting with a decided disinclination on the part of the Carle Opera company, owners of the Maid and the Mummy, to change their plans. It is said they attach great value to the prestige of a long run at the Garrick before going to Minneapolis, St. Paul, and smaller cities. The Mummy contract for the Garrick is said to require simply that the receipts shall reach a certain figure.

The second anniversary of the production of The Wizard of Oz was commemorated Thursday night at the Grand Opera House, where the extravanganza first was revealed. The spacious new entrance was decorated with plants and flowers, and the foyer and staircase were ornamented with American beauty roses. The performance proceeded about as usual, except a reference by the Scarecrow to the fact that he was just two years old, until the latter part of the last act, when Montgomery and Stone shading their eyes with their hands and looking off into the wings said they thought they saw Blanch Ring. A moment later Miss Ring, looking particularly charming in a red costume, came out on the stage and sang "Bedelia." She had come over from Powers, half a block away, after the performance of Vivian's Papas. Montgomery and Stone received her with elaborate suavity, Stone's unctiousness reaching an astonishing degree of contortionate excellence that almost tied him in a knot. He and Montgomery became rivals for the smiles of the gracious Blanch, and carried on the fun until the audience shouted with laughter. They did a cake-walk with her that would be worth all by itself a princely salary in vaudeville. Up aloft on his toes, down on the back of his neck with his feet up, doing splits and scarecrow steps and stunts, Stone finished his two unbroken years as scarecrow, without missing a single performance, except when his brother died, last year, in a real climax of gleeful antics. An armful of roses was handed up for Miss Ring, and Stone managed to get one into his head in place of his brains; to the great amusement of the audience and the company assembled in the wings to see the fun. Miss Ring was encored to the limit, and then called on for a speech, but she was coy. Fred. Hamlin watched the performance from a stage box, and George Ade was in the audience.

May Hosmer has gone to the Catskills for the Summer, after a successful season of her stock company at the People's, in spite of the interruptions, increased expense and other unusual obstacles due to the Iroquois fire. Nellie Willard, her sister, and a bright member of her company, has gone to New York for a vacation trip.

Florence Ziegfeld will continue to star Grace Van Studdiford in The Red Feather next season.

Lee Arthur, author of A Business Man, says he has made a number of changes in the play, and that in the improved condition it will open in New York next Fall.

William Riley Hatch has left Mrs. Millie Willard Nelson's Musical Stock company at the People's and gone to his home city, Cleveland, to join a musical stock, which will open the new Euclid Avenue Garden Theatre there. Mr. Hatch's ability and thorough performances were rapidly making him popular at the People's, and he will be missed.

Nestor Howard Laing, of the local group of theatrical passenger agents, brought Richard Mansfield down over the C. M. and St. P. road on a special from St. Paul to Milwaukee.

Manager Block, of the La Salle, says he has under consideration a new comic opera by young Chicagoan, a son of Melville E. Stone, general manager of the Associated Press.

Frank Ferguson, who was Mary Shaw's business-manager here, has received a number of compliments in print for his sketch, The Ace of Trumps, played by Rose Coghlan and Lynn Pratt at Cleveland's. It was admirably well played by Miss Coghlan and Mr. Pratt, and emphatically approved by the Cleveland audiences.

Grace Griswold has leased her sketch, Billy's First Love, to Valerie Bergere for a term of years.

John T. Power's tramp specialty in The Milk White Flag at the Bush won him many encores, his singing and dancing seeming to please equally well. Robert Harty's songs captured the audiences, and Isabelle Lowe's specialties as the Orphan had to be repeated.

Richard Carroll has succeeded Fred Lennox, resigned, as Stubbs, the curio dealer, in The Maid and the Mummy. Press Expert Sam Gerson, of the Garrick, is promising positively that the radium ballet due last week will be seen this week.

The business of Vivian's Papas jumped up last week to very encouraging proportions, and the Powers' management have new hopes of a long run.

Mr. and Mrs. Frederick Hamlin arrived in the city last week for a short stay.

The work of rebuilding the Alhambra, virtually from the ground up, is going on rapidly, and in place of the old construction a steel stage, fire proof passageways, cement courts, iron stairs and other latest improvements are appearing. The capacity, formerly 2,200, will be between 1,400 and 1,500, most of the loss being in the gallery, where youngsters used to pack themselves.

Albertine M. Bentsen, whose beauty and clear enunciation as the witch in The Wizard of Oz make the part particularly agreeable to the audience, was one of the original members of the company, and participated in the opening two years ago, though later she was transferred to the Babes in Toyland company. Having been reared in Chicago, and being a graduate of a local college, she was greeted by numerous friends and schoolmates in the audience Thursday night, when the second birthday of The Wizard was observed.

J. J. Murdock, formerly manager of the Masonic Temple Roof Theatre, has apparently begun his duties as chief booking agent of the new Western Vaudeville Association, which includes the Orpheum, Kohl and Castle, and other houses. Mr. Murdock went to New York last week with Martin Beck.

A thoroughly creditable performance of The Mikado was given at the People's last week. Ben Lodge kept Ko Ko's low comedy within bounds and got many encores. His local hits delighted the audiences. William Riley Hatch was a capital Pooh Bah, and Fritz Huttman showed improvement in acting as Nanki Poo. Olive Vail was a dainty, sweet-voiced Yum Yum. The vocal surprise of the performance was in the part of Katisha, played by a young woman who never before had assumed a part on the professional stage—Helen De Mers. Her pleasing contralto overcame the shortcomings of her acting and made her a welcome addition to the company.

George Ade is at work on two new dramas, but as yet has not contracted with anybody for their production. OTIS L. COLBURN.

BOSTON.

Ben Greet's Farewell Performances—Musical Plays Please—News of Players.

(Special to The Mirror.)

BOSTON, June 20.

For the leading dramatic attraction in Boston to-night one has to visit the suburbs, as there is nothing in the city proper that can compare with the presentation of the Shakespearean plays in the open air by Ben Greet's players, headed by Edith Wynn Matthison. Last year they appeared at Harvard, and the original plan was to have them there again this year, but something came in to interfere. As a result they appear under very ideal conditions at Fernwood, the beautiful Brookline estate of C. P. Gardiner. This place is one of the finest properties near Boston, but it is rather difficult of access for the common people, so that these performances will prove rather exclusive society functions. As You Like It was given this afternoon, and to-night the play was Midsummer Night's Dream, which will be repeated to-morrow night, with Much Ado About Nothing at the matinee. These four performances are the last to be given here, as the players return to England almost immediately.

An interesting change of bill is made at the Castle Square this week by the presentation of Moths. The version given is not the one with which Boston playgoers are familar as it has been given in the past. The dramatization seen here to-day was that made by Cecil Kingsstone, and it proved effective in every way. Isabella Fletcher was the Vera, and Mary Sanders scored a hit as Fuchsia Leach.

Two old-timers fill up the week at the Bowdoin Square. The majority of the time is given over to Ten Nights in a Bar-Room—no Judge Emmons or Carrie Nation business! On 23, Charlotte Hart, the popular leading lady, will have a benefit and play Uncle Tom's Cabin. From Leah the Forsaken to Topsy will be quite a test for versatility, but she is equal to it.

It had been expected that the Bostonians would finish their stay at the Colonial with the second week of The Queen of Laughter, but at almost the last moment a change was made and the organization will stay on a fortnight longer, then going to Atlantic City. George B. Frothingham made a quick departure from the company, and Joseph M. Ratliff took up the comedy character of King Lachrymo II at short notice and scored a hit

The Isle of Spice entered upon its seventh week at the Globe to-night and promises to keep on its way here for a long time to come. Blanche Buckner, the prima donna, has established herself as a favorite, and the beauty of the radium ballet makes as great a hit as ever. The pulchritude of the girls is one of the biggest features of the Isle of Spice.

Woodland is doing the best business in town, and people are flocking to the Tremont just as they have to Henry W. Savage's productions in previous Summer seasons, and it looks now as if there would be no chance to get in anything else this Summer. Mr. Savage came over to see Woodland immediately after his return from London and was greatly pleased at the improvements.

Boston Music Hall is closed until Autumn, with the exception of a benefit for the attaches with a vaudeville bill 25.

Henry W. Savage's scenery for Parsifal, which has just been completed and was stored in a hall at Allston, had a narrow escape from flames 18. The building caught fire and it was thought for a time that everything would be ruined. The hose was played judiciously and as a result the flames were confined to the roof. Rumor has it that Mr. Savage will take his production of Parsifal to the Tremont.

Joseph Jefferson makes another change for the biennial Boston engagement, and this time he goes to the Hollis, instead of the Colonial, where he had been announced.

The Orphan and the Heiress, another entirely new drama, is in rehearsal at the Bowdoin Square for production next week.

Happy Ward and his wife have sailed for Europe and will not return until Autumn.

Dore Davidson of the Woodland company, has taken a cottage at Winthrop Beach for the Summer.

John B. Schoeffel is busily engaged in completing the company to support Nance O'Neil next season. He made two important engagements last week when he secured Charles Dalton, of The Sign of the Cross, as leading man, and Louis F. Massen, to stage the production. Mr. Schoeffel was in New York last week arranging for an engagement on Broadway.

Will N. Page was in Boston last week for a few hours on his way from New York to Lake Sunapee, N. H., where he will spend his vacation writing plays for Mrs. Langtry and Elizabeth Tyree.

William D. Andreas went to New York immediately after the close of the Park. He returned again last week, and is now at Tuftonboro, N. H., as the guest of Hon. J. Albert Brackett.

Hans F. Robert, of the Woodland company, has been ill for several weeks, but is now convalescent.

Henry Irving Marshall has returned to his home in Boston after a tour of the West and South with The Runaways.

Anne Caverly has sailed for Europe, and will spend the Summer in London and on the coast of France.

George W. Magee, of the Grand Opera House, has returned from New York, where he arranged that the opening attraction in August should be Howard Hall in The Waif's Paradise.

Henry Alexander, a Boston actor, has gone to Harrisburg, Pa., to join the stock company there, opening in The Sporting Duchess. He will be in the Bowdoin Square Stock company next season.

H. Gittus Lonsdale is back in Boston after a season in London with E. S. Willard, and will be at the Rockland House this Summer. He may return to comic opera next season. Mrs. Lonsdale—Alice Lennon—has remained in London, as her engagements there prevented her return to America.

The E. V. Phelan Stock company has just been incorporated under the laws of Maine with a capital of $10,000. Ralph A. Ward, of Newtonville, is the president, while Mr. Phelan is the treasurer.

Henry Edwards, a young Boston actor, has just returned after a season in support of Henrietta Crosman in Sweet Kitty Bellairs. He has been re-engaged by Mr. Belasco for next season, and will spend the Summer with his family at Hull.

Joseph Jefferson was one of the guests at the graduation exercises at the Fay School, Southboro, last week. He has a grandson at the school. His remarks were listened to with great interest.

The Fifty Associates are attempting to get an injunction in the Supreme Court to prevent the construction of fire escapes upon the Hollis. They claim that the building of them will injure their own property.

Rev. Charles A. Skinner, the father of Otis Skinner, the actor, was one of the distinguished persons to receive an honorary degree at Tufts College last week.

Simon Cairs, a Charlestown boy, made a hit as Neighbor Nixon during the last week of the run of Sky Farm at Music Hall.

Elvira Leveroni, the North End Italian girl who has developed into a grand opera singer, came back from abroad on the *Romanic* last week, and will spend the Summer with her family. There was quite a delegation of her old friends to meet her as the steamer came in. She has been singing at the Bellini, in Naples, and expects to return there again next Fall.

Mary Sanders will sail for Europe early in July for a vacation. She will give a reception prior to her departure. JAY BENTON.

ST. LOUIS.

A Girl From Dixie—The Louisiana Purchase Spectacle, and Chinese Village.

(Special to The Mirror.)

ST. LOUIS, June 20.

The World's Fair goes merrily on increasing in attendance daily. The weather during the past week was everything that could be expected. This Exposition has, without doubt, broken all records in the manner of bringing conventions of every possible kind to St. Louis during the period of the Fair, and these gatherings, together with the dedication of State and foreign buildings, have been the means of increasing the attendance largely during the early stages of the Exposition.

The Century Theatre did not close last Saturday night, as was planned, but will remain open for the rest of this week. A Girl from Dixie, which is playing there, has proven very popular with World's Fair visitors. Miss Bronte, Miss Lyons, and Mr. Don, in conjunction with others, furnish highly diverting entertainment, and the chorus is one of the prettiest seen at the Century this season.

Up at the Crawford, Quincy Adams Sawyer has just finished its sixth week, adding new laurels and much praise to this already popular play.

Eclipse Park, in South St. Louis, is providing dramas for its patrons. An interesting company has been brought together, and a number of well-known plays are in preparation.

The Delmar Louisiana improves steadily. Evidently Manager Jannopoulo is not content to rest on the laurels of an amazingly complete and smooth "first night," as there are several additions to the score of the Hayes-Hall-Heindl extravaganza and some minor changes in the performance. A song, a rose and a raft were new the past week. The song introduces William G. Stewart, baritone, in solo, the opening petals of the rose reveal Miss Walser as Louisiana, and the raft provides an amusing entrance for Mr. Sloan, the comedian. The new ballad is entitled "The Southern Girl," words by the indefatigable and always interesting Hiram Hayes, set to a graceful melody, in swinging waltz rhythm, by William J. Hall. Mr. Stewart sings the song for all it is worth. The Delmar company, by the way, probably is the most "voiceful" organization of its kind ever gathered together. There is first Maud Lambert, whose magnificent vocal equipment is supplemented by rare temperamental gifts; then pretty little Frances Merton, with a lovely, clear, sweet and telling soprano that contains the qualities of a bell, and Grace Lillian Walser, a careful singer with an unusually brilliant and vibrant high voice. In addition to Mr. Stewart, there is in the Delmar company another baritone, a young man named Furlong, who, as Pontiac, exhibits a voice of excellent quality and ample power, in the song of the "Sweet Dakotah Maid." The choral forces are on a par with the soloists, and the volume of tone in the finales of each act, and other ensembles, is thrilling. An especially effective number is "A Gendarme of Napoleon Am I," for bass and chorus. It is in stirring march tempo, and the solo is excellently hung by Sylvain Langloin. Among the other clever people at the Delmar are Zelma Rawlston, whose versatility is evidenced by the fact that she appears with equal success as a French grissette and an American dandy; Franklin Hill, the amusing Brother Jonathan, and Nettie Black, who makes Josephine one of the prominent characters of the spectacle. There are few women on the American stage to-day who could give this great character the dignity and comliness as does the handsome Miss Black. A superior stage-manager and an expert ballet master contribute to the excellence of the performance at the Delmar.

The Louisiana Purchase Spectacle at the Odeon may be seen in comparative comfort, despite the hightened temperature, the reason being that unusual cooling facilities have been adopted. The immense show is drawing well, and the comments of those who see it are such as form the best help to a theatrical production. It is making good with all kind of auditors, the informed in history enjoying the dignified and suggestive pictures of important events of past years, and the amusement loving finding pleasure in the color and movements of the immense ballet.

Harry Corson Clarke, Margaret Dale Owen and several members of Mr. Clarke's company who closed a prosperous season of forty-eight weeks some few days ago, are "doing" the Fair.

Anna Held and her husband, Florence Ziegfeld, Jr., are visiting the Exposition.

The Chinese Village on the Pike was opened informally to the public Thursday night at 7.30 o'clock. The scene was a brilliant one, and the thousands of visitors who entered within the precincts of the village were delighted beyond measure. The two restaurants were crowded by people who enjoyed the many delicacies served by the expert Chinese chefs. "Chop Suy" was the favorite dish. The courtyard of the village contains a raised platform, covered with a handsome awning. This is the wine pavilion, and in its centre a fine Hungarian band discoursed good music during the evening. The Chinese theatre was packed and the excellent troupe, especially imported from China, gave splendid performances. A typical Chinese orchestra produced the necessary music for the play. The spacious galleries running around the top of the pavilion were also covered by awning, and in the centre, overlooking the Pike, a stringed orchestra of one dozen young ladies played all evening. The numerous handsome stores were thronged by visitors anxious to see the silks and other handsome wares on sale. Quite a number of prominent people were seen dining in the restaurant and wine pavilion.

Great battles of the veldt between the British and Boers in the Transvaal were fought over Friday night in the arena of the South African Boer War Exhibition company, which was formally opened at the World's Fair. The performance began at 8 o'clock, and a large attendance marked the first public representation of the great historical struggle. The programme, which was framed by Frank Fillis was in three parts. The first showed the defiling of the troops, Generals Ben Viljoen and Cronje heading the Boer cavalry, two hundred strong, while Major W. P. Stewart commanded the two hundred British. The battle of Colenso, showing the Tugelo River, the Boers strongly intrenched, and the advance of British troops, formed the second part. The battle of Paardeberg, with Cronje's "laager," explosion of the British shells, the British storming the laager, and the surrender of Cronje, was the final act. A kraal inhabited by Zulus, Kaffirs, Basutos, and Swasies, about one hundred in number, is part of the concession, and shows the life and customs of these savages. There is also a South African museum. More than twenty thousand persons witnessed the mimic battles, and thousands were unable to gain admittance because all the space inside was occupied.

The triennial convention of the United Workingmen's Singing Societies of the United States began its session at Concordia Turner Hall Friday night with a brilliant concert. The meeting concluded to-day with a serenade at Festival Hall at the World's Fair, and a banquet in the evening at the Tyrolean Alps. There were twelve hundred delegates at the convention, and they included the best singers from Chicago, Cincinnati, Cleveland, Davenport, Ia., Pullman, Ill., and other Western cities. J. A. NORTON.

WASHINGTON.

Washington Symphony Orchestra—Closing of the Stock Companies—Notes.

(Special to The Mirror.)

WASHINGTON, June 20.

The seventh week of the musical season by the Aborn Opera company, which marks the closing of the Lafayette Square commenced to-night to a full house. The presentation is Jack and the Beanstalk, which is admirably done. The favorittes: Beatrice McKenzie appears as Jack, Elsie Janis as Little Miss Muffett, Harry Short as the Fairy Queen, and J. Francis Sullivan as Sinbad. Two clever newcomers are Sabery D'Orsell as Contrary Mary and Hattie Arnold as Mother Hubbard. Elsie Janis is also a hit in her budget of imitations of leading footlight favorites. The season just closing has been the most successful in the history of the house, and Manager Ira J. La Motte has much to be proud of. The house reopens in August.

The Edwin Arden Stock season at the Columbia closed its six weeks' engagement Saturday night in His Excellency the Governor to a crowded house. Thursday night President and Mrs. Roosevelt occupied a box at the play. Accompanying them were Miss Hagner, Commissioner Garfield, and Attorney-General Knox.

The Washington Symphony Orchestra was last week incorporated under the provisions of the District of Columbia code. The articles set forth that the corporation shall be perpetual. The objects of the society are to maintain a symphony orchestra in the capital city for the purpose of giving concerts for the education and development of the city and other places where concerts may be given. It is provided that the orchestra may give its concerts alone, or may be used to aid and assist other associations or organizations in the District of Columbia, or elsewhere, in giving concerts. The incorporators are Reginald De Koven, Edward H. Droop, Katie V. Wilson, B. H. Warner, H. C. Rakeman, W. B. King, M. G. Seckendorff, E. E. Stevens, Elliott Woods, H. Wadsworth, and Sidney L. Wrightson.

The Academy of Music Stock company presents A Man of Mystery as the bill for the current week beginning to-night to a fair attendance. The work is well done, and Hal Clarendon, Ben F. Wilson, Edwin H. Curtis, Laura Oakman, Frances Nordstrom, Mrs. Argyle Gilbert, and Carol Arden distinguished themselves. The Count of Monte Cristo is next week's announcement.

Manager Frederick G. Berger will have five companies on the road next season, all of which will start early. R. G. Crearin will again be associated in several of the ventures. The enterprises consist of The Liberty Belles, Dare Devil Dorothy, The Worst Woman in London, and two companies playing The Sign of the Cross.

Charles B. Hanford, the tragedian, has returned to his home in this city for a brief rest after a lengthy season that has been extremely successful from all viewpoints. To quote Mr.

Hanford: "One of the most enjoyable seasons, socially and otherwise, I have ever experienced."

Chase's Theatre closed for the season Saturday night to reopen again Sept. 5. The annual work of renovating and improving the theatre will be undertaken at once under the supervision of George Thompson, who directs Chase's scenic and stage departments.

The Innocent Beauties is the burlesque and vaudeville attraction at the Lyceum Theatre for the current week. JOHN T. WARDE.

PHILADELPHIA.

Four Theatres Still Open—Gems of Erin for Three Hundred Dollars—Notes.

(Special to The Mirror.)

PHILADELPHIA, June 20.

The four theatres still open are attracting fair patronage, with good prospects of continuing the better part of the Summer.

At the Park Theatre Erminie is in its second and final week. Princess Bonnie will be produced June 27, after which the original production of The Belle of New York and Jack and the Beanstalk will follow. William Wolff, so well known with the Castle Square Opera company, will look after the stage requirements.

The Bijou Theatre Stock company continue in their good work, with profitable returns, the patrons receiving more than full returns for the popular prices that are charged. This week, The Cowboy and the Lady, carefully staged, splendidly cast and well rendered, furnishes the attraction. Leonora Bradley, who during her stay here made many friends, resigns from the company June 25, as she deserves a well earned rest, and will be succeeded by Louise Rial. An American Citizen June 27.

Sold at auction here last week Gems of Erin, an opera, with costumes, scenery, music plates, etc., for the sum of $300.

Alice Lessing, the Suzette of the Silver Slipper company, was married June 17, in this city, to John W. Marchand, and retires from the stage.

Mrs. Cornelia Boucicault was granted a divorce in our courts last week from her husband, Aubrey Boucicault.

At the Parks: Victor Herbert at Willow Grove, D'Aquin's Military Band at Woodside, Royal Guards at Chestnut Hill.

Philadelphia managers and proprietors last Thursday formed a permanent organization, to be known as the "Theatrical Managers' Protective Association," to further interests of its members, and for "social advancement." This is the first of a number of similar associations to be formed and to be affiliated with the New York organization of the same character. Samuel F. Nixon, of Nixon and Zimmerman, was chosen President. Frank Howe, Jr., of the Walnut Street and Garrick theatres, Vice-President; I. Kauffman, of the Forepaugh and New Girard Avenue theatres, Treasurer; Fred G. Nixon-Nirdlinger, of the Park and People's theatres, Secretary.

S. FERNBERGER.

CINCINNATI.

Isle of Champagne First Time in a Dozen Years—Stock Notes.

(Special to The Mirror.)

CINCINNATI, June 20.

The Chester Park Opera company opened its season last night with The Isle of Champagne, which had not been seen in this city in nearly a dozen years. John E. Young was King Pommery Second, William Sellery was Apollinaris Frappe, Helen Darling, Priscilla; Marion Stanley, Diana; Mamie Taylor, Abigail Peck, and Frederick Knight, Prince Kissingen. The attendance was large, and the indications are flattering for a successful engagement.

The third week of the Lagoon Stock company opened to increasing patronage yesterday, with Sydney Grundy's sparkling comedy, The Arabian Nights, as the bill. In the cast were Harry Leighton, Lydia Knott, Mary Bankson, Mary Graham, Charles J. Haines, Dorothy Brenner, Loudon McCormick and Edwin Crane Wilbur. H. A. SUTTON.

PITTSBURGH.

Closing of the Season The Road to Ruin—Summer Opera Abandoned.

(Special to The Mirror.)

PITTSBURGH, June 20.

The theatrical season is very near its end—about the close of next week will bring it to this point. The Bijou has The Road to Ruin this week in lieu of At Hell Gate, which was first announced to hold this time. Joe Gans gives a sparring exhibition at each performance as a special feature; but, notwithstanding the addition of his act, the attendance to-day was below the average, showing that the people are seeking their amusement in the open air—namely, at the parks. Next week, The Bowery After Dark, with Terry McGovern, this will likely end the season at this popular playhouse.

The season of Summer opera, which was to have commenced at the Nixon to-night, has been abandoned; therefore, the house is dark.

ALBERT S. L. HEWES.

ENGAGEMENTS.

Beverly Sitgreaves has signed for The Two Orphans company. She will play the part of Mariana.

Mande Sinclair has signed for the Dan Sully company.

Ira E. Earle and James L. Dempsey have signed with the Cook-Church Stock company.

George Fiske, with B. C. Whitney for Lieutenant Katchall in The Isle of Spice, now running at the Globe Theatre, Boston.

Elizabeth Goodall, for second business with Keith's Stock company, Philadelphia, opening June 27 in An American Citizen.

Selmar Romaine, for coming season with Charles Woerz's The Factory Girl company (Eastern).

Helen Beel, with Bertha Galland in Dorothy Vernon of Haddon Hall, to play Mary, Queen of Scotts.

Augustin Glassmire, with Charles E. Blaney, to play Still Bill Laurence in A Working Girl's Wrongs.

J. Angus Gustam, for a season of eight weeks as leading juvenile with the Dominion Stock company at Sherbrooke, Canada. Mr. Gustam has been re-engaged by William A. Brady for next season to play Lennox Sanderson in 'Way Down East.

Leon Friedman has been engaged by Joseph Edmonson as press representative for Robert Fitzsimmons, who is to star in a four-act comedy-drama by Hal Reid entitled A Fight for Love. The production will be made in August in New York city. Julia May Gibbons (Mrs. Fitzsimmons) will be the pugilist's leading woman.

AT THE THEATRES

Fifth Avenue—Fighting Bob.

Play in four acts by Edward E. Rose. Produced June 13.

Robert Rensaler	S. Miller Kent
Comin Hartley	H. Dudley Hawley
Cyrus Brown	Rapley Holmes
Marshall Mendoza	George Bryant
General Garnia	Walter Montague
Colonel Braza	Frederick Malcolm
Captain Morelo	George Howell
Lieutenant Blanca	D. W. Murket
Trooper Piedro	Albert Veazie
Prince Konrad	Charles Salter
Rias	George Dixon
Manuel	Fred Power
Sandro	Walter Newman
Carlos	Albert Roberts
Jumes	Julian Reed
Princess Dulcina	Jessie Izette
Maritana	Margaret Kenmare
Countess Liza	Lillian Buckingham
Lelia	Ceceylle Mayer

The F. F. Proctor Stock company, with S. Miller Kent as visiting star, presented last week a new play by Edward E. Rose, entitled Fighting Bob, for the first time in New York. The play is what may be called a polite melodrama, and whatever artistic qualities it possesses or lacks it assuredly pleased the audience.

The plot of Fighting Bob is an intricate affair, bristling with complications, rapid-fire situations, and exciting incidents. The main facts are, however, that Robert Rensaler, an adventurous young American, goes to the Republic of Larento, Central America, accompanied by two college chums, and there, by energetically and somewhat impertinently taking a hand in a local revolution, wins the hand of the Princess Dulcina, and the admiration of everybody concerned—except, of course, the villain. The play is simply a composite of The Prisoner of Zenda, Rupert of Hentzau, Soldiers of Fortune, and The Dictator. Mr. Rose—a skillful dramatic horticulturist, if ever there was one—has grafted Richard Harding Davis atmosphere upon Anthony Hope Hawkins idea, and has produced a hybred flower of quite attractive appearance. The four settings, all of which are picturesque, show a garden in Vera Cruz, Mexico; an inn near the village of Lara, Central America; the interior of a chapel, and the interior of a telegraph station.

Mr. Kent played the leading role, Robert Rensaler, with proper audacity, spirit and energy. Jessie Izette, as the heroine, the Princess Dulcina, was at all times womanly, sincere and engaging. Rapley Holmes gave a capital impersonation of Cyrus Brown, an easy-going, cool-headed collegian, and H. Dudley Hawley was a frank, boyish, interesting Comin Hartley. Others worthy of especialy mention were George Bryant as Marshal Mendoza, Frederick Malcolm as Colonel Braza, Walter Montague as General Garnia, and Lillian Buckingham as the Countess Liza.

West End—Sapho.

Marie Doran's dramatization of Sapho was the offering last week of the stock company at the West End Theatre. On Monday night the house was crowded, and the audience followed the exploits of the notorious Daudet heroine, as personified by Una Abell-Brinker, with deep interest and appreciation. Miss Doran's version is in three acts and four scenes, and besides being a dramatization of the book is, in some respects, a redramatization of other dramatizations that have gone before. Little of the witchery of Daudet's brilliant pen is to be found in this stage version. Literary quality has been sacrificed to the dramatic—or rather melodramatic—quality. Many of the lines and situations are crude; but they are, nevertheless, telling. For its purpose the play is well contrived. It thoroughly satisfied the audience.

In the title-role Miss Abell-Brinker was seen to the best advantage. Her impersonation was intelligent, sympathetic, well balanced and, when occasion demanded, forceful. Walter Wilson gave a capital portrayal of Jean Gaussin, the hero-victim. He was at all times manly, natural and engaging. David Edwin was a properly heartless and cynical Dechelette, and Claude Brooke was an excellent—though somewhat theatric—Louis Flamant. Alice Chandler played Alice Dore in a wistful, sensitive fashion that won the admiration of the audience. The other roles were, for the most part, rather indifferently played. This week, Josephine, Empress of the French, with two special matinees on Thursday and Friday at which Hedda Gabler will be presented, with Miss Abell-Brinker in the title-role.

Fifty-eighth Street—The Wedding Day.

Dorothy Morton, assisted by a strong cast and a bevy of pretty girls in The Wedding Day, drew well pleased audiences last week. Miss Morton, as Lucille D'Herblet, made a hit, and Clara Lavine, as Rose Marie, also earned plenty of applause. William Blaisdell, as Polycop, sang very well, as did Frank Wooley, as Planchette; John J. Raffael, as Duc de Bouillon, and Daisy Deane, as Aunt Hortense. The house closed on Sunday evening with the final vaudeville concert of the season.

NOTES OF NEW THEATRES.

Orange, Tex., promises to be one of the best towns on the Southern circuit the coming season. Ground is being broken for a fine new theatre there, and the contractor is under heavy bond to have it completed in time for the regular September opening. It is being built by popular subscription, and practically every business and professional man in the town is a paid up subscriber. As an evidence of how the people feel over the fact that they are again to have a theatre, the Ladies' Civic Club, the leading woman's organization of the town, last week gave an amateur theatrical performance of Nevada; or, The Lost Mine, with a "millionaire cast," the star part being played by Charles D. Dickinsheets, formerly of New York and for years with Harper's, and the lead by the Hon. J. W. Link. The leading lady was Mrs. S. W. Sholars; the soubrette, Bessie Moss; and Mrs. J. C. McCullough played a splendid character part. The attraction was such a decided success the performance was repeated All the net proceeds of both performances go toward the fund for further decorating what is planned to be the handsomest playhouse in the State. The people of Orange for the past three years have been paying railroad fare to Beaumont when they wished to see a theatrical performance, and they will hail with delight and patronize liberally the new enterprise.

San Diego, Cal., is to have a new theatre called the Pickwick. Work is started on it now, and it is hoped that it will be ready for business in the Fall. Hebbard and Gill, of that city, have completed the building plans. The building will cost about $15,000, and all appointments will be of the latest construction. The theatre will have a frontage of 50 feet, will occupy the full depth of the lot, 100 feet, and will seat about 750 people. The stage will be 20 feet deep by 50 wide. Palmer and Fulkerson have taken a five years' lease on the Pickwick and have the option of a renewal. Vaudeville at 10, 20 and 30 cent prices, light opera and perhaps stock companies will be the attractions.

The Cameron Cottage, Mt. Clemens, Mich

UNDER NEW MANAGEMENT.

As of old, it is the Summer Home of the Theatrical Folks.

JAS. J. FLEMING, Jr.,

Formerly of New York City. - - - Propr.

IN SUMMER PLACES.

Henry Clay Barnabee will swing from Nantasket Beach, Mass., to the Thousand and One Islands.

Will H. Macdonald will spend a part of the Summer at his old home in Ohio.

Raymond Hitchcock will do a little yachting during July, preparatory to opening in The Yankee Consul in Chicago about Aug. 1.

Richard Mansfield will spend much of the Summer on his yacht, up and down the New England coast.

Grace George is at Allenhurst, N. J., for the Summer.

James K. Hackett and Mrs. Hackett (Mary Mannering) are in Quebec, with Newport and Narragansett in their minds' eye.

Mrs. Leslie Carter will spend her Summer in her cottage on Long Island.

Fay Davis will stay in Europe this Summer.

Eleanor Robson will Summer at Cape Cod until she leaves for London, to open in Merely Mary Ann.

Fay Templeton will spend most of her Summer days at Long Branch.

Frank Daniels has a long established Summer home at Rye, N. Y.

Robert Edeson is at Sag Harbor, L. I.

May Irwin is at the Thousand Islands.

E. H. Sothern and Virginia Harned will go to Quebec this Summer.

Robert McWade, Jr., who has been engaged to play Simonides, first played by J. E. Dodson, in BenHur, next season, opening Sept. 1, has gone to his farm in New Hampshire for the Summer.

Mr. and Mrs. Albert Tavernier (Helen Beel) are at their cottage at Muskoka Lake, Bracebridge, Ont., for the Summer.

Joseph Jefferson will be at Buzzards' Bay for the Summer.

Bertha Galland is at Nantucket.

Ada Rehan is in England.

William Collier's address for the Summer will be St. James, L. I.

George Fuller Golden is in Scotland.

Elizabeth Tyree will go to England.

Lillian Russell will stay in her cottage at Far Rockaway during the Summer, when there are no races.

James T. Powers will spend his holidays in New England.

Julia Marlowe is studying her repertoire for next season in the Catskills.

John W. Thompson will go to his old home in California during the dog days.

Sheridan Block will watch the steamboats that pass in the day from a Long Branch porch.

John Terriss will visit the World's Fair, accompanied by Mr. and Mrs. Logan Paul and little Edwina Paul.

Joseph Hart is Summering at White Lake, Sullivan County, N. Y., where he will do some writing in addition to pleasure seeking. He opens his season with a revival of Foxy Grandpa for a few weeks, and then will produce his new play, The Country Club.

Margaret Dale Owen is at home with her relatives in New Harmony, Ind.

Joseph Lehmann is at his home in Dallas, Tex.

Ivy Bowman is at Kansas City for the Summer.

Corinne Weller has returned to her home at Grand Rapids, Mich., having closed her season with Harry Corson Clarke.

Myra C. Ketcham will Summer in Chicago.

Lawrence Wakefield is enjoying his vacation at Boston.

Clare Jenkins is spending the Summer on her ranch in Oklahoma. Her season will open early in September in Northern Texas.

Augustin Glasmire has gone to Williamsport to spend the Summer.

E. P. Sullivan and Mrs. Sullivan (Marguerite Fisher) are spending their Summer vacation at Peak's Island, Me.

Edward Trout closed a three years' engagement as musical director with the Spooner dramatic company at Shreveport, La., June 4, and is spending his vacation at his home in Altoona, Pa.

Claire Tuttle is resting at her home, Berlin Heights, Ohio, on Lake Erie.

Lillian Kingsbury, who recently originated an important role in Estelle Clayton's play, A Puritan Romance, produced by the Isabelle Evesson company at the Providence Opera House, Providence, R. I., will spend a portion of the Summer near Bar Harbor, Me.

Selmar Romaine has gone to Whitlock Villa, Keyport, N. J., on Raritan Bay, for the Summer.

Mrs. Edwin Arden, president of the Professional Women's League, has gone to her cottage near Long Branch for the Summer.

Jane Seagrave, who has been playing the ingenue lead in The Parish Priest for the past season, is spending the Summer at the Old Berry Tavern, Danvers, Mass.

Florence Hamilton, who is to be starred by Thurber and Nasher next season, left last week for a two weeks' stay at the St. Louis Fair, after which she will return to New York in time to sail for London, July 6, on the *Umbria*. Miss Hamilton will spend six weeks abroad, dividing her time between London and Paris, returning to this city for her opening early in September.

The members of the McFadden's Flats company will spend the Summer at the following places: Mary Baker, Roxbury, Mass.; Preston Reed, Kendonville, Ind.; Joe Willard, Atlantic City; Della Ranney, Boston, Mass.; William Donavon, Revere, Mass.; Joe Mack, Coney Island; Mamie Collins, New York; James Murphy, Fair Haven; Emma Westard and Ada Peddle, Philadelphia; Walthington Sisters, Detroit; Jerry Sullivan and Helen Vanderluer, Worcester, Mass.; James Carvin and Fred La Rue, Atlantic City; E. M. Brown, Weir, N. H.; Teddy Simonds and wife, Long Island; Thomas R. Henry, Japan.

Charles W. Young writes from Mount Clemens, Mich., under date of June 16: "Perfect weather is bringing many strangers here for rest and health, although not many arrived during the past week. Al Shean and wife recuperated here for their Summer work. John Lun, of Lun Brothers' Minstrels, has finished his course of baths and is on his way. May K. Kergan is here for six weeks' rest. Judge Horton, the old MIRROR correspondent, and the well-known Ollie Washburn were up last evening from Detroit to visit their many friends. C. Nick Stark, of the At Cripple Creek company, was here this morning looking for talent to play for the Detroit Press Club benefit. Sam Bernard left for New York this morning. Perkins Fisher and Mrs. Fisher had a fine catch of fish yesterday and were showing them with the same joy and delight seen in Roger Dolan as he shows his diamonds. The National Stock are playing under canvas at Bingham's Lake Side Inn. The opening was big, and after July 4 the performances will be all vaudeville. So good specialties playing parks out this way may do well by writing here for a week. The Cameron Cottage looks like old times and it is the professional headquarters as of old. Since my last writing the Opera House has been blessed with one coat of yellow paint and it looks shiny. Clark's Stock company with Miles Benny as the star is booked here for the week of June 20.

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MUSIC NOTES.

Signor Campanari, the baritone of the Metropolitan Opera company, arrived in New York last Monday after his tour with the Theodore Thomas Orchestra, of Chicago. On Tuesday evening his brother Leandro was suddenly taken ill with appendicitis and an operation was performed on Thursday. Signor Campanari will spend the Summer at Lake Placid until the opening of his concert tour at the head of his own company in October. Leandro Campanari is director of the San Francisco Conservatory of Music, and has been in this country three years. His recovery is looked for soon.

Daniel Frohman signed a contract with the boy violinist Franz von Vecsey, June 13, in London, for a four months' tour of the United States, beginning in New York next January.

Among the musicians engaged for tours of the United States next season are Joseph Hoffmann, the pianist; Fritz Kreisler, the Australian violinist, and Anton Hekking, the well-known German 'cellist.

CURRENT AMUSEMENTS

Week ending June 25.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—The Yankee Consul—18th week—137 to 143 times.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouf—12th week—91 to 98 times.
CIRCLE—Closed.
CRITERION—William Collier in The Dictator—11th week—90 to 97 times.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Closed.
MANHATTAN—Closed.
MENDELSSOHN HALL—Closed.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—The Southerners—5th week—30 to 35 times.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—[illegible]
PROCTOR'S FORTY-EIGHTH STREET—Closed.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Vaudeville and Sword.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Closed.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Josephine, Empress of the Five 9.
WINDSOR—Closed.

THE FOREIGN STAGE

LONDON.

Serious Slump in Business—Warp and Woof and The Sadducee and the Sinner Prroduced.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, June 11.

I am sorry to say that the theatrical and variety slump which I mentioned last week is growing both in extent and intensity. Usually this unhappy state of things is caused in the Summer months by the sultry weather. It is not so in this case, however, for some of these June days and each one of the mornings have been as cool as some so-called friends are when they see another friend in misfortune.

No; the real reason for this latest slump is not so much because British citizens are again resorting to what poor old John Stetson would call "al-fiasco amusements." It is really due to the fact that in the theatres many of the plays are thinner, less satisfying and more sameful than ever, and that in the variety (or vaudeville) houses the same comic singers and serios turn on the same old songs and the same old wheezes night after night. This is especially the case in the big "Syndicate" halls (as they are called), where a batch of the best variety artists, whose contracts bar them from appearing at any halls outside the Syndicate's small radius, give the same show night after night.

To speak what that new variety artist, Charles Hawtrey, used (on the regular stage) to call "the beautiful, simple, manly, straightforward, unadulterated truth," I really don't know what the English music halls would do if it were not that there were now and again "an American invasion" of vaudeville artists. And even many of them, after being here awhile, drop into the habit of giving the same business months and months on end. Thus our variety theatres (always, as I have often pointed out, the last to suffer in any slump) are becoming more and more monotony theatres. It is, therefore, not to be wondered at that the public is beginning to stay away therefrom in its thousands.

As for the theatrical slump, the scanty business and the constant withdrawal of plays make even my optimistic heart sink into my very footgear (as you say in the American). Within the last few weeks all sorts of plays (some few really meritorious) have made their respective exits, after their respective brief runs. Firstly, there was the Love Birds, by George Grossmith, Jr., and Raymond Roze, which fizzled out after a few weeks at the Savoy. Who's Who? adapted by Sydney Dark and partly backed by Millionaire Joe Lewis, husband of Fannie Ward, who appeared in it, has just contrived to do six consecutive nights at the same house. The Rich Mrs. Repton, by Richard Claude Carton—who has written such excellent plays as Liberty Hall, Sunlight and Shadow, Lady Huntsworth's Experiment, Lord and Lady Algy, etc.—did three fitful weeks at the Duke of York's, and Cynthia with the charming but somewhat overboomed Ethel Barrymore finished a three-weeks' run at Wyndham's last night. Even The House of Burnside, one of the best of Louis Napoleon Parker's adaptations and one of the best Edward Terry has acted, is to finish in a week or two at Terry's after a run of some sixty nights, a paltry amount in these days. The Duchess of Dantzic, the best and brightest, as well as the highest class musical production, seen in London for years, finishes a not too well paying run of some months at the Lyric to-night. And even Forbes Robertson's latest venture, The Edge of the Storm, the production of which at the Duke of York's was duly described by me last week, is already doomed. Forbes Robertson and Gertrude Elliott will soon follow it with Madeline Lucette Ryley's delightful comedy, Mice and Men.

Other examples of bad business could be adduced, but these will doubtless serve. It is enough to add that many of the playhouses are in that state in which a certain playhouse was on a certain occasion when a certain production of Charles Hawtrey's was, in its first few nights, flickering like a kitchen candle in a draught. The author of the piece—witty Charles Brookfield, to wit—while walking near the theatre lassoed a big American manager, and being anxious to sell him the play in question for the States, gave him roseate accounts of the fine business the piece was doing. Anon Charles lured his catch round to the theatre and, approaching the box-office in his most impressive manner, he asked in a kind of doubting tone: "I suppose you haven't a couple of seats to spare for my friend and myself?" "A couple of seats!" exclaimed the evidently harassed acting-manager. "You can have a couple of rows if you like." Flight of American manager! Collapse of Brookfield!

Society with its biggest S, has been having a rare show time this week. Apart from its continued worship at the Italian Opera Shrine at Covent Garden, and its contemptuous neglect of the English opera ditto at Drury Lane, society has been going in for aristocratic amateur acting, headed by the Earl of Suffolk at the Court Theatre. It also went to the big Fresh Air Fund matinee of Twelfth Night at His Majesty's, where Beerbohm Tree's daughter, Viola, made a very successful debut in the character after which she is named. Also many members of London's Upper Ten Thousand (the analogue of New York's Four Hundred) went to some swagger tableaux vivants at the Imperial, to a magnificent head dress ball at the Albert Hall and to a Grand League of Mercy, pastoral show at Marlborough House, if you please. As all these things were for the sacred cause of charity, there is, of course, no need to complain of the extraordinary and extravagant manner of some swagger folk concerned Nor does the tolerant Gawain feel inclined to say what, according to some ancient legend, a certain cynic once remark to a very aristocratic amateur actress: "Sir," quoth she, "you must remember that I only played for charity." To which he unkindly responded, "Then for charity's sake, madame, never play again!"

But to resume. The biggest S'd society went this week even to Camden Town, one of the dingiest of London districts. They went to Camden Theatre, opposite a dingy statue of the late Richard Cobden, a national benefactor, whom it suits the Chamberlainites to revile just now. This vast suburban theatre is also hard by a dingy street where Novelist Dickens was wont to lodge (and to be thankful for the chance) in the days of the early struggles which he has so memorably described in "David Copperfield." And not far off is another street where Novelist and Poet William Makepeace Thackeray was glad to find lodging-shelter in his struggling days. Camden Town is also famed in history (lyric history)—namely, in the "Hunkey Dorum" song so popular with Pony Moore and the Christy Minstrels forty years ago, as the place where the heroine of that ballad dwelt. The matter, it may be remembered, was thus pathetically set forth:

"I went out one day for a lark,
Hunkey-Dorum-doodle-dum-day;
I met with a lubly gal in de park,
Hunkey-Dorum-doodle-dum-day.
Her maiden name she said it was Brown,
Hunkey, etc., etc., day.
And she lived with her mother in Camden Town,
Hunkey, etc., etc., dee.

"Her hair was frizzed all ober her head,
She nearly killed dis darkey dead—
Her maiden name (yah, ah!) she said it was Brown,
And she libbed with her mudder in Camden Town!
(Bones, tambourine, etc., *ad. lib.*)."

But let us return to our theatrical and society muttons. The reason for the high aristocracy rolling up in its chariots (motor and otherwise) to the Camden playhouse was that on Monday night Mrs. Patrick Campbell produced a new drama called Warp and the Woof, the work of the Hon. Mrs. Lyttelton, wife of the Colonial Secretary, successor to the aforesaid Cobden-condemning Chamberlain. The Hon. Mrs. Lyttelton is a lady as benevolent of heart as she is beautiful in appearance. Among other good works of this noble-example-giving aristocrat is seeking the betterment of poor work girls, especially the ill-paid and often ill-treated employes at fashionable milliners and modistes. It was in order further to promulgate and press home her views on these matters that the Hon. Mrs. Colonial Secretary wrote this play. As is often the case with a play with a purpose, Warp and Woof was not too well written or rather not too well constructed. The thesis of the play (as is often also the case) was unduly insisted upon and too spun out. Thus the piece often became less dramatic than sermonic. Still it was a creditable bit of work with many a speech full of true sympathy. Moreover, it afforded a few stirring and moving moments here and there, for the artistic Mrs. Pat as a poor harassed fitter or model under engagement to a despotic (and entre nous often "damn"-ing) West End dressmaker. This poor girl had to undergo many a terrible temptation, and in one tragic case she succumbed for the sake of an equally oppressed but consumptive sister who dies just as the sacrifice is made.

Altogether, Warp and Woof when cut about a bit should prove attractive in Mrs. Pat's repertory, especially when it can be played without so terribly interfering (as it did this week) with the incessant babble of the kind aristocrats who in the stalls and boxes held little informal receptions while some question of the play was to be considered.

Another suburban theatre which had swagger (if not quite such swagger) audiences this week was at the higher and more beautiful suburban theatre at Kennington Park, the site of the old Kennington Common, where London used to hang its south of the Thames highwaymen and other "high toby" merchants, and where the great Chartist riots were held fifty years ago, when the late monarchical scoundrel, Napoleon III, served as a special constable, always taking care, however, to run away at the scent of any danger. The new play at the Kennington was by Cyril Hallward and was somewhat appetisingly called The Sadducee and the Sinner. It was a play about an actress with a past, and, although somewhat conventional,was certainly strong. The Sadducee (to me he was rather a Pharisee), who having helped to add to the poor little good actress's past, afterwards denounced her, was well played by Scott-Buist, and the charming Winifred Fraser made a great success as the sinner who, like poor old King Lear, was more sinned against than sinning.

I have just learned that Sir Henry Irving, who finishes his tour at Bristol to-night, has re-engaged Ellen Terry for his next tour. Also that Sir H. has just engaged your Maud Fealy. For the moment I am not able to verify either statement, as there is not even time to wire to my old friend Irving before I mail these mems. But I will give you definite statements in my next.

Wilson Barrett wires me at this very moment that he has just secured a big new success in Lucky Durham. Presently I shall see this play myself and report fully thereupon. Manager Dillingham (U. S. A.) has just arrived in this city and is already busy. I have this day received special details of a new big Jewish theatre to be built in the East End of London. It is, I gather, to be run on the same lines as those adopted with regard to the Yiddish theatres in your city. More of this kosher scheme next week. In the meantime please permit to the MIRROR'S many esteemed Israelite readers the greeting "Mozeltov's" from the gay

GAWAIN.

SOUTH AFRICA.

Theatrical Happenings in the Land of Gold—Success of The Admirable Crichton.

(Special Correspondence of The Mirror.)

JOHANNESBURG, S. A., May 23, 1904.

The Sass-Nelson Comedy and Dramatic company received a warm welcome from a large and appreciative audience at the Standard Theatre on Friday, April 28, when it began a farewell engagement in this city prior to its return to England. Lovers of high-class comedy and polished acting have attended in large numbers nightly during the past three weeks and thoroughly enjoyed the delightful performances of this talented combination.

J. M. Barrie's inimitable fantasy, The Admirable Crichton, was the opening attraction and proved another addition to the long list of successes offered by the Sass-Nelson management. Mr. Sass gave a dignified and delightful impersonation of Crichton. His rich voice and excellent manner of delivery held the attention of the audience throughout. As the little slavey, Tweeney, Emma Gwynne was never seen to better advantage. Katherine Pole was responsible for a very pleasing portrayal of the role of Lady Mary. Burgess Barrett deserves praise for a clever and an amusing enactment of the character of Ernest Wooley, and E. W. Thomas as the Earl of Loam gave a character study of undeniable merit. The scenery, especially the sets in acts two and three, was magnificent, and from the brush of Clement Barnes, late of Drury Lane Theatre, London. The whole production was a revelation of masterly stage direction. The attention to detail and artistic thought employed in the presentation was another triumph for Mr. Sass, the producer. Lady Huntsworth's Experiment was the offering May 9-14, and immediately found favor, drawing the usual crowded houses.

The Toreador had a very successful run at His Majesty's Theatre, April 18-May 7, and gave satisfaction to very large audiences throughout the three weeks. On the whole, the present company does not equal the organization that gave the work its first presentation in this country two years ago. The Country Girl, the biggest hit of the Gaiety company's repertoire, was revived May 9-14, and much appreciated. The company is now in Pretoria.

The Brough Comedy company opened at His Majesty's May 1, under the management of Wheeler and Smith, in the London and New York success, The Marriage of Kitty. The play from first to last went as merrily as a marriage bell. Emma Temple soon established herself a firm favorite with the audience, acting with sprightliness the part of Kitty. Mr. and Mrs. Brough acted in such a delightful and artistic manner as to satisfy the most exacting as Sir Reginald Belsize and Madame de Semiano. Reginald Dartrey proved himself a splendid actor as John Travers. Herbert Bentley, Mr. Mason and Agnes Miller sustained the minor roles with credit. The Marriage of Kitty was preceded by the original one-act play, In Honor Bound, the four characters being cleverly handled by Lewis Edgard, Brenda Gibson and Mr. and Mrs. Robert Brough.

During the Brough engagement the following pieces will be staged: The Light That Failed, Mr. Dane's Defense, Sowing the Wind, The Second Mrs. Tanqueray, A Clandestine Marriage, The Gay Lord Quex, etc.

The current attraction, May 16-24, at the Standard, is Justin Huntly McCarthy's romantic and poetical play, If I Were King, with that sterling actor, T. B. Thalberg, in the role of Francois Villon. His forceful rendering of the telling lines is a triumph of dramatic art. The remainder of the cast is practically the same as when Mr. Sass first produced the work here some nine months ago. Old Heidelberg is underlined for May 29, and following nights. Quality Street is in active preparation. The business arrangements of the Sass-Nelson company are in the capable hands of Pierre Cohen, who is well known to the vaudeville profession in America.

Johannesburg's only vaudeville theatre, the Empire, is particularly strong just now with feature acts that have earned big reputations in Europe and America, and it is needless to say their success has been duplicated in this part of the world. The hits of the programme are: Staley's Novelty Transformation company; the Salambos, electrical wonders; Prince Kokin, Japanese juggler; Elaine Ravensberg, burlesque actress; Historicus, the child mental marvel, daughter of the Salambos; George Bastow, a quaint Yorkshire comedian, who took a leading part in the latest Drury Lane pantomime, Humpty-Dumpty; Madge Mayfield, Fred Dunstone, Ruth Lytton, Anna Krulik, Alice Digby, and the bioscope complete the bill.

Waxman's Hebrew operatic and dramatic company is still at the Gaiety Theatre, playing an extensive repertoire of biblical dramas, Jewish operas, comedies and melodramas, which are either presented in the German or Yiddish tongue. Captain Dreyfus is the current offering. I understand that it is Mr. Waxman's intention to give Humanity, Siberia, and Captain Dreyfus in English at an early date.

A new musical comedy company, specially organized by Sass and Nelson for a tour of South Africa, is now playing an eight weeks' engagement in Buenos Ayres to phenomenal business. The combination is due to arrive in Cape Town about the end of June, and, according to present arrangements, will open in Johannesburg next September, with a splendid selection of new musical plays, including: A Chinese Honeymoon, Merrie England, A Princess of Kensington, The Earl and the Girl, and a gorgeous pantomime, Red Riding Hood. Two old favorites, The French Maid and The Belle of New York, are also on the list. The company numbers fifty-seven artists, and the principle comedian will be William Cromwell, who earned an enviable reputation in this country a couple of years ago. Others who will be featured are Andree Corday, Lillian Hubbard, and Maisie Erlinger; Manfred Russell, Frank Barclay, and A. E. Stigant. The tour will be under the personal direction of James Nelson, with Pierre Cohen as business-manager.

Maggie Moore, the Australian actress, will tour this country at an early date at the head of a dramatic company under the direction of B. and F. Wheeler. Wilson Barrett will revisit South Africa next year under the same management.

Eugene Sandow will be the leading attraction with the next batch of artists to open at the Empire Palace. Other top-liners to show here this year are: Leroy, Talma and Bosco, the triple alliance of magicians; Dumond's Minstrels, Kaufmann Troupe, Jackson Family, Cinquevalli, Mike Whallen, Will H. Fox, Bellonini, Alcide Capitaine, Sisters Macarte, Kellino Family, Binns and Binns, Fred Russell, and Melot Hermann.

B. and F. Wheeler have secured the South African rights for The Duchess of Dantzic, The Cherry Girl, The Orchid, The Cingalese and Amorelle, to constitute the repertoire of their next Gaiety Musical Comedy company, which leaves England about October.

John F. Sheridan's Musical Comedy company will arrive in Cape Town in a week or two from Australia, and is booked for the Wheeler circuit of theatres. Johnny Sheridan will be seen in Fun on the Bristol, A Trip to Chicago, Uncle Tom's Cabin, The Lady Barmaid, Cinderella, Mrs. Goldstein and Little Christopher Columbus.

T. D. Frawley will close his South African tour at Cape Town July 9, and sail immediately for the Far East, playing through India, China and probably Japan. Mr. Frawley informed me that he expected to arrive in San Francisco about May, 1905.

Frank Fillis' Circus is touring Cape Colony, featuring Leslie Jenkins, who loops the loop on a bicycle; the original American bicycle polo team, direct from the Empire, London, and the Six Belles de Saville.

Texas Jack's Circus and Wild West was exhibiting in Potchefstroom last week the Yelding Family of Equestrians, Running Deer Family of Indians, Ajax and William McCloud, lassoists, as the chief attractions.

J. M. DOBINSON.

AUSTRALIA.

American Artists Welcomed in All Parts of Australia—Interesting Notes.

(Special Correspondence of The Mirror.)

SYDNEY N. S. W., May 16, 1904.

A marked feature of the Australian amusement world at the present time is the increasing favor with which American artists of exceptional ability are welcomed by playgoers in all parts of the Commonwealth. In former times the tendency to employ dialects unintelligible to Australian audiences was extremely marked, but it is now confined very largely to the variety stage. Of course, there will always be certain peculiarities of pronunciation, a defect shared in common with many British performers of repute, but so long as these are not too prominent they escape notice. In several respects American actors and actresses display an amount of originality very refreshing to those stated with society or problem comedies, and not a few of the American dramas staged in Australia have found favor by reason of their robust characteristics. American musical comedy is likely to become exceedingly popular in the future, especially if the librettos are revised to suit Australian tastes. This does not mean that they should be deprived of their American color, but simply that they should be made understandable by playgoers who have never been in America, and whose knowledge of the country, its manners and customs have been obtained only from books. There is no reason why Australia should not become better acquainted with leading American plays and players. J. C. Williamson has already done excellent work in this direction, and it is not improbable that when the much talked of American-Australian-British managerial combination is formed, American playwriters and players will find the whole English-speaking world their future arena.

At Her Majesty's, Sydney, The Light That Failed has been followed by The Lady of Lyons and Sherlock Holmes, preparatory to the production of the New York success, Raffles, the Amateur Cracksman, which will conclude the Cuyler Hastings season. The Darling of the Gods, with Julius Knight and Maud Jeffreys, will follow.

Bland Holt's successful production of The Great Millionaire at the Sydney Royal has lost none of its popularity, the house being nightly crowded, but it will shortly be replaced by The Golden Ladder, in which a scene representing Port Arthur will be introduced. Mr. Holt's tenancy of the playhouse will continue until next Easter.

William F. Hawtrey's season at the Sydney Criterion is being closed with the production of Little Lord Fauntleroy and a couple of revivals, and after his departure the boards will be occupied by Williamson's New Comedy company with The Marriage of Kitty, which is expected to be a big success, Rose Musgrove taking the part of Kitty, and the ober characters being sustained by Wilfred Draycott, Fred W. Permans, Florence Hamer, Florence Le Clercq, Athol Forde, and Thomas Foster.

The Sydney Lyceum will speedily reopen with George Stephenson's new English Musical Comedy company, selected in London by Edward Lauri. It is a strong combination, including May Beatty, May Garstang, Alice Nixon, Blanche Page, Charles Macnaughton, Fred Twitchern, Roy Sydney, Edward Lauri, and the Bovis Brothers. The opening piece will be The Rose of Riviera, followed by The Dandy Doctor and The Skirt Dancer, with L'Enfant Prodique, Le Voyage en Suisse in the near future.

At the Sydney Palace the Permans have been compelled, very reluctantly, to bring their successful season to a close, the house having been previously engaged by J. G. Rial for Tom Nawn's Polite Vaudeville and Comedy company, which achieved a decided success on the opening night, the place being densely packed long before the curtain went up. Each of the artists, including Dorothy Drew, Katherine Dahl, Pete Baker, and Tom Nawn were cordially welcomed, and a good season is anticipated.

At the Melbourne Royal the luridly sensational drama, Her Second Time on Earth, is proving William Anderson's trump card, attracting crowded audiences nightly. The leading lady, Miss Duggan, in private life is Mrs. W. Anderson.

The Melbourne Princess' has been vacated by Williamson's New Comedy company, which is proceeding to Sydney, and is now occupied by the same manager's New Gaiety company, which commenced its season auspiciously with Three Little Maids, in which G. P. Huntley, Eva Kelly, and Maud Hobson appear. Among the pieces underlined are The Girl from Kay's, Kitty Grey, and Madame Sherry.

At Her Majesty's The Sign of the Cross has been revived, pending the departure of the company for Sydney, where The Darling of the Gods is to be staged.

Business in Adelaide is good, especially at the Tivoli, where George Stephenson's American Comedy company is playing Mamma's New Husband to crowded audiences.

The attraction at the Adelaide Royal is the spectacular piece, Djin Djin, produced by the Pollard Comic Opera company, by arrangement with J. C. Williamson, by whom it was originally staged.

Kate Howarde's Dramatic company is doing fair business in Tasmania, which is seldom visited by touring companies, by reason of the limited population and deficient playhouse accommodation.

John F. Sheridan, after completing his West Australian engagements, will proceed with his company to South Africa.

The Willoughby-Geach company, having concluded its Brisbane season, has gone north, with a fair prospect of combining pleasure with profit.

In New Zealand J. C. Williamson's Royal Comic Opera company have been doing excellent business at the Wellington Opera House, and will be followed by Walter Sandford's American Players, who will occupy the boards for several weeks. The company was well received in Dunedin, where it opened with The Power of Gold.

George Abbott's Musical Comedy company played to good houses in Auckland, the attractions being In Town and similar pieces, and are due in Wellington about the middle of June.

During the final performance of the Dampier company at the Auckland Opera House, Alfred Dampier was presented with a shield containing photos of the whole of his working staff, Mrs. Dampier (Katherine Russell) being at the same time the recipient of a beautiful greenstone bangle, mounted in gold.

Williamson's new English Comedy company will commence a New Zealand season at Auckland Aug. 1.

JOHN PLUMMER.

Bland Holt has been playing since Easter to good houses in The Great Millionaire, and will shortly revive The Golden Ladder.

Harry Rickard's Tivoli booms along as merrily as ever. Nat Clifford, Fred Russell, the Empire Girls and Carkeek, the champion wrestler, figure prominently in the present programme.

The Nawn-Rial company has been landed in good order, ex R. M. S. *Ventura*, playing en route at Honolulu. I shall have more to say about their show at the Sydney Palace when next I write.

George Edwarde's London Gaiety company passed through Sydney last week en route for Melbourne, where they opened the ball on Saturday last. G. P. Huntley, at the conclusion of the Sydney season, will not return

to America with the other members of the company, but will go direct to London. They opened their Australian tour on Saturday last with the Three Little Maids.

Willoughby and Geach report good business in the Queensland capital.

The Pierrot Entertainers, it is anticipated, will not regret visiting Australia, where so far their business has been uniformly good.

Florence Le Clercq, of Williamson's new comedy company, is a daughter of the well-known actress, Carlotta Le Clercq.

Fitzgerald's Big Circus is a very big draw here. All Australians love anything that has to do with horses, and the Fitzgerald brothers understand how to cater to that taste. A feature of the show is the exhibition of strength given by Dr. Gordon.

The rumor that Australia is to be graced by a visit from the Jersey Lily has not been confirmed.

This is probably no news to you, as I cull it from an American source, but at the same time I have had it in a measure confirmed on this side: S. W. Combs and Harry James were to leave 'Frisco on May 4 for a world's tour with a company playing a repertoire of Weber and Field's burlesques. Before reaching Sydney they will play twenty days at Honolulu, and also in New Zealand. After Australia a move will be made to the Orient.

E. NEWTON DALY.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The June reception of the New York Chapter will be held at St. Chrysostom's Chapel, Thursday, June 23, at 8 P. M. There will be a fine programme, under the direction of Madame Cottrelly, with refreshments and dancing to follow. Members are asked to bring their membership tickets, and special tickets are provided for other guests, to be obtained at the Alliance headquarters or at the door.

The forty-eighth service of the New York Chapter was held last Sunday evening at St. Chrysostom's Chapel. The preacher was the National Secretary and Organizer, Rev. Walter E. Bentley, and the subject was, "Is the Alliance Worth While?" There was a larger congregation than usual, particularly of the professional members, and great interest was manifested. The text of the sermon was from St. Matthew 16:25: "For whosoever shall save his life shall loose it. And whosoever shall lose his life for My sake shall find it." Mr. Bentley said, in part:

"Self sacrifice is the universal law of life, because it is the law of the life of God. It prevails in every department of nature, as in the kingdom of grace; witness the death of the seed of the ascending scale to the death of the Christ. Although there is a latter-day philosophy which is trying to deny this, nevertheless the fact is that the world has always thriven on the sufferings of those who have loved it and given themselves for it. Every great truth was first read at the blaze of some martyr fire, and every advance has been won at unreckonable cost. Hence the Cross as the guiding principle of the individual life and the medicine of the world. This Alliance has manifested this spirit, and hence it is worth while. If the spirit of selfishness and self-seeking ever gets uppermost, then the organization will die, for then it will have no reason to live. For both Church and Stage reasons, the Alliance is worth while, because it vindicates the Church's existence as the inspirer of all vocations and the comforter of all men. Contact with the dramatic profession, hitherto neglected for centuries, will widen her sympathies and humanize her aims. On the other hand, the Alliance becomes a necessity to the Stage in shepherding the members of the profession, ministering to them in loneliness and sickness, and, above all, giving them encouragement and inspiration for their work. Let the profession learn to believe not only in themselves, but in each other, and show more of the Church's spirit of service; then it will become more worthy and a greater blessing to mankind."

The Ways and Means Committee of the New York Chapter will meet at the headquarters of the Alliance on Friday, June 24, at 3.30 P.M. Members are requested to be present.

The Syracuse Chapter will hold a service at the Valley Theatre, Syracuse, next Sunday afternoon at 4 o'clock. The sermon will be preached by the Rev. David C. Huntington, one of the local chaplains.

The national secretary will sail for England this week, having been invited to address the annual conference of the Actors' Church Union at the residence of the president, the Lord Bishop of Rochester, Kennington Park, London, on Friday, July 15, at 3 o'clock. All members of the Alliance who may be in London at the time are cordially invited to be present.

Bertha Livingston was hostess at the tea served at the headquarters last Thursday, and among those present were: Mrs. Samuel Charles, Rev. Charles L. Cooder, Aunt Louisa Eldridge, May Jackson, Charles T. Catlin, Josephine Arthur, Mrs. M. Potten, Edyth Totten, Rev. F. J. Clay Moran, Muriel Baily, Mrs. Amelia Weed Holbrook, Mrs. Katherine Schuyler Baxter, and many others.

The Law Committee of the Alliance made this report at the convention in Boston:

The chairman begs to report that the Law Committee throughout the past year has been ever on the watch to see what it could do to aid in carrying out this primal object of the A. C. A.—namely, the protection of the actor and the actress from having to play seven days a week. Constantly instances have been brought before the committee showing that old companies have played fourteen times a week, with daily rehearsals, in the Western cities and towns. Evidences of injury both to body and mind have been presented to the Law Committee, and yet from the special relations between the theatre manager or proprietor it has been quite impossible for actors to make the slightest progress, for in so doing they will endanger their contracts, and it is only possible for leaders in the profession to make this stand, and it is of the greatest importance to the players to feel they have the weight and influence behind them of the great combination of the Church and the Stage that is daily growing in status and power, viz., the Actors' Church Alliance.

It seems as if nothing has been done when your chairman has to report only two convictions for breach of the law in the United States in four years, notwithstanding the constant efforts which have been made. Reports on this subject have been received from the undermentioned Chapters of the A. C. A., in reply to questions sent out by the Law Committee:

1. The president of the Chapter at Portland, Me., reports the law prohibits absolutely all Sunday performances, and has been found to be sufficient for the purpose.

2. The secretary of the Kansas City Chapter reports that there is no law on this subject, and no steps have been taken to close the theatres on Sunday.

3. The Boston Chapter reports through its secretary, inclosing copy of revised laws of Massachusetts (volume 1, chapter 98), which show that no performance shall be given on a Sunday, but allows a concert of sacred music or entertainment to be given on a Sunday for a religious or a charitable purpose, or a free concert in the City Square by the license of the older men or Selectmen. All breaches of the above law are fined by penalties ranging from $5 to $500. Notwithstanding the above law, the secretary reports that most of the Boston theatres are open on Sundays, and the Chapter has not yet been able to take steps in the matter.

4. The secretary of Albany Chapter reports that there are no city regulations on the subject; that the State law has been found sufficient, and that no theatres are open in that city on Sunday.

5. The secretary of the Toledo Chapter reports that the city ordinance for the regulation of theatres and other amusements on Sunday has been repealed, and that no law remains on the statute books of the State of Ohio on the subject, and the Chapter has yet taken no steps in the matter.

6. The Secretary of the Colorado Springs Chapter reports that social law regulates the whole question, and that the theatre is not allowed to be open in Colorado Springs on Sunday.

7. The Secretary of the Chapter at Topeka, Kan., reports that there is no State Sunday law. A municipal ordinance against Sunday theatres was passed in Topeka. The proprietor of the theatre was arrested, and an appeal was carried to the Appeal Court, and it was decided there was no State law on the subject. All theatres are open on Sunday. The Chapter is considering the whole subject and hopes to take some action before long

8. The Secretary of the Philadelphia Chapter said the report should be forwarded in time for the convention It has not reached the chairman's hands, but he can report that no theatres are open in that city on Sunday.

9. The chairman, as also chairman of the past year, of the New York Chapter, reports that the State law is ample for all purposes, and so also is the ordinance in the New York city charter. Over fourteen summonses in the Police Court have taken place during the past year for breaches of law, and not one conviction has been obtained. In every such case the law was clearly broken, as shown by police and other testimony, the magistrates seeming always to wish to give the manager and actor any possible benefit of any loophole the law has left.

The District Attorney has taken great interest in the subject, and three applications have been prepared, one by the standing counsel of the Alliance and two by Mr. Le Barbier, a member of the Law Committee and now chairman of the Law Committee of the New York Chapter, to get the licenses taken away from the theatres that have clearly broken the law; but these applications are at present waiting for a place on the calendar of the Recorder's Court for a hearing.

The Law Committee have been more successful with the directors of the Metropolitan Opera House, who entered into a contract with the manager of many so-called Sunday sacred concerts for a monster vaudeville show to take place on a Sunday evening in May. The whole subject was laid before the directors, and they at once issued most stringent instructions that no breach of the law whatever should be allowed. The directors, the Secretary, and Mr. Conried were present on the occasion. The Commissioner of Police sent his staff of detectives and policemen, with instructions to arrest any persons who should break the law. The result was that no breach of the law took place, there being nothing but readings and recitations. Many persons demanded the return of what they paid for their tickets, and one of the sporting papers on Monday described it as "a frost to the jubilee concert." Your chairman reports that the only possible way of dealing with this question as a whole is to present a bill for the regulation of Sunday performances in every State Legislature, and they hope in this way a uniform law may be obtained. A suggested bill, prepared by Mr. Stoddart, the standing counsel of the Alliance, is herewith presented.

Respectfully submitted,
FRANCIS J. CLAY MORAN, B. D.,
Chairman Law Committee, A. C. A.

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THE HELLO, BILL! MATTER.

With respect to the Hello, Bill, litigation company, Mr. Goodhue sends the following communication:

ERIE, PA., June 9, 1904.

To the Editor of The Dramatic Mirror:

SIR: I note in this week's issue of your valuable paper an article stating that W. N. Lawrence had secured an injunction against me restraining me from the use of the title Hello, Bill, in connection with a theatrical attraction, also an editorial bearing on the same question. If any such injunction has been secured, or any such ruling made by the courts, it is news to me, as I have never been advised of it or even notified that a hearing of the case was being held; hence, if the courts have made any ruling against me it was without giving me an opportunity to put in an answer, and the case, if decided, has not been decided on its merits.

Although I am now through with the play of Hello, Bill, probably for all time, I want to set myself right with the business men of the profession, and not make them think I have been using another man's property without his consent, and therefore call your attention to the following facts:

Walter N. Lawrence never had a play called Hello, Bill, never owned the play of Hello, Bill, nor the title thereof, particularly the latter, for the simple reason that under the ruling of all United States courts which have passed upon the matter, no one can possess any property rights in the title of a play. The only possible claim which Mr. Lewrence could hold to the title, even if titles were property, is that he owned an interest in a play, variously called Twin Saints and Dear Old Charley, and which J. J. Rosenthal produced for a few weeks under the title of Hello, Bill, and which has no connection whatever with my play.

After I opened with my Hello, Bill (prior to which, by the way, Mr. Rosenthal presented me with all the good-will vested in him by his few weeks' experience with the play), Lawrence attempted in every way to hold me up for money, claiming he owned the title of the play, and in several instances brought suits against me, all of which were laughed out of court by the different judges before whom they were brought, and which, while they naturally cost me a little money defending them, only served to annoy me a little, and nothing more.

He finally brought a suit in equity against me in the Supreme Court of the State of New York some four years ago. I turned the papers in the matter over to my attorney, and we waited for the case to be tried. At any time during that time I was ready for the case to be heard, feeling perfectly confident in my mind that Lawrence had no case whatever; and his constant evasion of the trying of the case whenever I happened to be in the city did not show a disposition on his part to meet the issue.

During my absence from New York on the road this season I parted company with the gentleman who had been my attorney for the past several years, and for fear this case might come up in my absence and that I would be unrepresented, I communicated with the justices of the Supreme Court of the State of New York, and asked that I be notified as to the probable date of trial of the case, so, if I were not in the city at the time, I could arrange to be represented. I have never received any notification of any date of trial whatever, and whatever trial of the case was held took place without any representation on my part whatever and without my knowledge that such trial was being held, although my route was in the dramatic papers at all times, and I could have been easily notified.

On my return to New York, which will be some time in August, it is my intention to apply for a reopening of the case and have same tried on its merits, in which event there is very little doubt in my mind that Walter N. Lawrence and his suit against me will be treated by the courts of New York State, once they hear the facts in the case, which they have not yet heard, as he has been regarded by every court which has so far heard the case—as a huge joke.

Trusting that you will be able to spare the space for me to reply to the charge of using another man's property without paying for same, which you have by implication laid against me, I am, very respectfully,

WILLIS M. GOODHUE.

Mr. Lawrence was seen by a MIRROR reporter, to whom he made the following statement regarding Mr. Goodhue's letter:

I can only say that my attorneys have never asked for an adjournment; quite the contrary, adjournments have been had at the request of Mr. Goodhue's attorney, who in one instance informed me he asked it in order to try and secure his fee, which Mr. Goodhue had promised and failed to send.

The decision of Mr. Justice McCall speaks for itself, and as soon as Mr. Goodhue can be subpœnaed to appear before the referee appointed by the Supreme Court of this State he will have an opportunity of being heard in person, provided he can be prevailed upon to present himself and be heard. It seems to me that will be the proper tribunal at which to expose his business methods if he cares to do so. Both Messrs. Howe and Hummel, my attorneys, and myself have vigorously prosecuted my claim, and we shall continue to do so to the very last.

AT THE LEAGUE.

Dramatic day at the Professional Woman's League yesterday afternoon was made highly entertaining. Whitney Mockbridge delivered an address on "The Relationship of Song and Speech," dwelling on the sound, different brogues, the wrong division of words, correct speech, musical sound, etc.

The composer and author of the dramatic opera trilogy, Golgotha-Glaforee-Godfried, Paul d'Acosta, played "The Child's Prayer" and "The Child's Dream" with rare artistic skill. Lemuel B. Joseph read an original paper on "Technique and Automatism," and recited an amusing bit. Both were humorous. Several contralto solos were sung by Isabelle Laycock. She is the possessor of a voice of purest quality that she uses with sympathetic interpretation. George Featherstone sang two Indian love lyrics and a war song by Edward Elgar. His voice, a baritone, is rich and of wide range. His numbers pleased.

The real entertainment of the afternoon was furnished by Frank Lee Short, who spoke on "The Actor-Manager," and Raymond Hitchcock, whose remarks were in the nature of an impromptu reply. Mr. Short said that his own experience in exploiting the Elizabethan drama had been expensive; that nowadays in presenting one's self to a manager one needed to look the part, and that reformers always got into trouble. The commercial manager would produce Ibsen if it paid. The fault seemed to be in a lack of knowledge on the part of audiences. The average mind is not posted. It does not know the meaning of Ibsen's Ghosts. It is largely a matter of not being up to the subject.

Raymond Hitchcock, when introduced as one who had captured Broadway, said he disagreed with Mr. Short that actors were better in the old days. "Were they better? They did not have such rehearsing. They had less competition. There are thousands in the business to the number a few years ago. If you have the whip hand and have faith, you can remove mountains to-day; we are grown up. Shakespeare cannot be played because each part must be finished. Otis Skinner is a far better actor than Macready or Kean. You must get hold of a part and throw it at your audience with authority and you will win out." Refreshments and an informal reception closed the afternooon.

THE NEW MANHATTAN COMPANY.

Two engagements have been announced for the new permanent company that is to support Mrs. Fiske at the Manhattan Theatre next season. Leading parts will be played by John Mason, with whom a contract was signed by Mr. Fiske a few years ago. The *Evening Post*, in noting this selection on Saturday, said: "On the whole, Mr. Mason is the best leading man now to be found in this country. He is an all-around player, possessing many of the qualities of the lamented Charles Coghlan. As an actor, he is infinitely superior to three-fourths of the 'stars' of the period."

The second engagement effected is that of George Arliss, who has won note in this country as the minister of war in The Darling of the Gods and previously to that in Mrs. Patrick Campbell's productions during her first visit. Mr. Arliss, who is now in England, will return to New York in August for rehearsals of the opening play. Negotiations are in progress with several other artists of equal rank, and Mr. Fiske expects to be able to announce several more important engagements within a few days. It is his aim to form the strongest and most efficient acting organization that New York has possessed in many years.

The Manhattan Theatre during the Summer term is undergoing a number of improvements. These improvements will enhance the attractiveness and increase the safety of the house. The assertion of a publication which is subsidized by the Theatrical Trust that these improvements are being undertaken in order to secure a license for the Manhattan Theatre from the authorities is false and unfounded. It happens to be a matter of record that the Manhattan's license for the ensuing year was granted on Saturday, April 30 last.

SOUSA DECORATED.

The French Government yesterday honored John Philip Sousa by decorating him as Officer de l'Instruction Publique of France. The new distinction gives Mr. Sousa the Golden Palms and Rosette of the French Academy. He is the only American, it is said, who ever received the decoration.

NEW PUBLICATIONS.

Books Relating to the Drama and Music.

"Two Plays of Israel: David of Bethlehem and Mary Magdalen," by Florence Wilkinson Published by McClure, Phillips and Company, New York.

"Studies in Shakespeare," by J. Churton Collins. Published by E. P. Dutton and Company, New York.

ENGAGEMENTS.

Mary Servass, who has been playing the juvenile lead with Howard Hall in The Man Who Dared company last season, has signed as leading woman with the Weber Stock company at Dobbins' State Street Theatre, Schenectady, N. Y., for the summer season, opening June 13.

For Daniel Sully's company, in The Chief Justice, opening on Sept. 1: Maude B. Sinclair, Louise Everts, Robert Dudley, Frank Bryan, Bertram Yost, W. F. Kohman, Ethel Jones, George Stevenson and Salem Judd. Willis Boyer continues as manager.

Lily Sinclair, for Under Southern Skies.

Fred A. Thompson, for The Darling of the Gods.

Bayone Whipple, for The Ninety and Nine.

Edgar Forrest has engaged for Harry Doel Parker's Under Southern Skies and Lights of Home companies the following people: Minnie Victorson, Florence Hill, Laura Oakman, Kate Sanford, Hortense Clement, Nellie Lindroth, Estelle Sprague, Edyth Forrest, Margaret Ellsworth, Adaliade Goundre, Eleanora Favorite, Arline Marriner, Ada Varney, J. Blain Glick, Phil Irving, Lynn B. Hammond, Willard Perry, Seymour Stratton, James P. Forrest, Frederick E. Mortimer, Francis George, Chas. A. Bouton, W. L. Rowland, John B. Simpson, Arthur W. Row, Albert Hall, James J. Devine, Jack Staff, Charles Close, James E. Leith, Frank Jeager, Hattie Arnold, Lora Rogers, Alice Knowland, Viola Bancroft, Lola Raymond, Agatha Morris, Austina Mason, Lily Sinclair, Dot Harris, Emma Italia, Lou Ripley, Margaret Chase, Genevieve Patterson, J. P. Lester, Henry Walthal, Edwin B. Loring, Charles Hennion, C. O. Tennis, William Wylie, William W. Blair, George C. Raymond, Frank A. Neff, William Morris, J. Alfred Osborne, Ben J. Green, Frank I. Frayne, Frank Penefeather, Charles Lincoln, Andrew Glassford, Edward Brown, Master Frankie Payne.

OBITUARY.

John Hart, the well-known old-time minstrel, died in this city on June 4, aged seventy-one years. He was a native of Birmingham, Pa., which is now a part of Pittsburgh. As principal comedian at the Theatre Comique, under the management of Josh Hart, he made his greatest successes, and at that time he received a salary of nearly $200 a week. In his latter years he became blind and, being without means, he was cared for by the Actors' Fund.

Agnes Hampton, an old-time actress of the legitimate stage, died at the Home for Incurables, in this city, on June 18, of progressive paralysis. She was between seventy and eighty years old and had been under the care of the Actors' Fund for more than eighteen years. The remains will be buried to-day (Tuesday) in the Fund plot in the Cemetery of the Evergreens.

George Trowbridge Dade, a brother of Charles Dade, the well-known actor, died at New Haven, Conn., on May 23, aged sixty-four years. Mr. Dade was for more than forty years in the service of the New York, New Haven and Hartford Railroad, and had a wide acquaintance among members of the dramatic profession.

Alfred A. Wilson, a tenor singer, who was last season a member of Francis Wilson's company, died at his home in Brooklyn on June 13, after an operation for appendicitis. He was the second son of Hubert Deveau, the vaudeville artist.

Patrick Flannery, father of William Jerome, the writer of popular songs, died at his residence, 368 Pleasant Avenue, this city, on June 4. Mr. Flannery was eighty-four years of age.

Mrs. Addie Martell Arnold, wife of A. E. Arnold, died in Alameda, Cal., on June 11, aged twenty-nine years.

Born.

WHITMAN.—A daughter, to Mr. and Mrs. Walt Whitman (Miriam Shelby), in New York city, June 11, 1904.

Married.

BARRYMORE—RANKIN.—Lionel Barrymore and Doris Rankin, at St. Francis Xavier's Church, New York, on Sunday, June 19.

BICKEL—BOSTON.—At Saginaw, Mich., on June 9, George L. Bickel and Beatrice Boston.

BIXLEY—CARRETTE.—On June 1, at New York city, Edgar Bixley and Evaline Carrette.

FISHER—COHEN.—Sam Fisher and Hattie Cohen (non professionals), by the Rev. H. Newmark, in Newark, N. J., on June 14, 1904.

LENNOX—SMITTEN.—In St. Luke's Church, Germantown, Philadelphia, June 9, 1904, by the Rev. Samuel Upjohn, D.D., Helen Holmes Smitten and Percival Gregory Lennox.

MARCHAND—SCHWARTZ.—John W. Marchand and Alice Schwartz (Alice Lessing), in Philadelphia, on June 18, by the Rev. C. H. Coon.

Died.

FLANNERY.—At New York city, on June 4, of pneumonia, Patrick Flannery (father of William Jerome), aged 84 years.

HAMPTON.—Agnes Hampton, in New York city, on June 18, of paralysis.

HART.—JOHN HART, in New York city, on June 4, aged 71 years.

SULLIVAN.—John T. Sullivan, in New York city, on June 9, of rheumatism of the heart; aged 46 years.

WILSON.—Alfred A. Wilson, in Brooklyn, N. Y., on June 13, of appendicitis.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Sadie Martinot heads the bill, supported by Charles B. Welles, presenting a sketch called Winning a Widow. Others are Tony Wilson and Mlle. Heloise, Mlle. Amoros, Elizabeth Murray, Holden and Florence, La Vine-Cimaron Trio, Palfrey and Hilton, James and Lucia Cooper, Gregory and Lind, Hartoway and Watton, Cliff Gordon, Hal Merritt, Daisy Dumont, Bert Grant, and the biograph.

Tony Pastor's.

The entertainers are Stanley and Brockman, Imhoff, Conn and Corinne, Estelle Wordette and company, Charles B. Lawlor and daughters, Axtell and Howard, McDonald and Huntington, Potter and Hartwell, Weston Sisters, Elmo and Kong Sing Hong, assisted by May Fuller, J. W. Sherry, Keene, Mizzen and Mayne, and the vitagraph.

Proctor's Twenty-third Street.

Joseph Yarrick and his Magic Kettle (fourth week), the Eight Scotch Lassies, Clarice Vance, Marsh and Sartella, Le Roy and Woodford, Al Phillips and Pearl Landers, Three Westons, O'Rourke and Burnette, Falardo, Fred Rose, Flossie Allen, Fred Dunworth, and the kalatechnoscope make up the programme.

Proctor's Fifth Avenue.

On Change is this week's play, with a cast including Wallace Erskine, Lotta Linthicum, Verner Clarges, George Ober, H. Dudley Hawley, Albert Roberts, Mathilde Deshon and others. The olio embraces the Eight Highland Lassies, Katie Rooney, Sisters Delmore, Irving Jones, Pierce and Maizee, Bingham, Heusel and Cooper, and the kalatechnoscope.

Proctor's 125th Street.

Heart and Sword, a new melodrama done on the road during the past season by Walker Whiteside, receives its first New York production this week by the stock company, headed by Adelaide Keim. The olio includes Brooks Brothers, Carlo's dogs, Beardsley Sisters, Chalk Saunders, and the kalatechnoscope.

Hurtig and Seamon's.

The bill is headed by William H. Pascoe, Helen Mar Wilcox and company, in Edmund Day's sketch, Love and War. Others are Athos Family, Matthews and Ashley, Empire Comedy Four, Ascott and Eddie, Eulah Lee, Gorman and West, Mlle. Flora, and the vitagraph.

Paradise Gardens.

The bill embraces Pewitt and his Mysterious Face; Parsifalia, Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Collins and Hart, Techow's cats, Mayme Remington and her "picks," and Al. Wallz.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—McIntyre and Heath revived their Georgia Minstrels sketch, and it is needless to say that the spectators laughed their fill. The Reed Birds were next in merit, with Dave Reed's latest skit, Dodging the Dodges, in which many tuneful melodies and much good fun are introduced. The Empire City Quartette, composed of Harry Cooper, Harry Tally, Irving Cooper and Harry Mayo, kept the audience in great good humor with a series of well-sung songs, combined with just the proper amount of fooling. They were repeatedly encored and exhausted their repertoire. Rae and Brosche repeated former successes in their very amusing sketch. George C. Davis being indisposed Mark Sullivan took his place and was more than acceptable with his imitations. Mr. and Mrs. Harry Thorne and company (Ted Breton and Viola Bancroft) presented An Uptown Flat, which never seems to wear out its welcome, especially in New York, where flat-dwellers are most numerous. Murphy and Nolan cracked some good jokes, and the Brittons danced themselves into favor with great alacrity. The Brothers Martine are a clever team of comedy acrobats and bounding somersaultists. Meakin and McCarthy, Francis Le Page and the biograph were well received.

TONY PASTOR'S.—Lottie Gilson and Billy Hart topped the programme in The Fly Flirt, and both made strong impressions with their comedy work. Miss Gilson sang some new songs that were well received and got a rousing welcome from her old-time admirers. John and Lillian Hoover were a special attraction and their comedy and juggling met with much favor. Frank Pierce and Alice Maizee sang splendidly and were repeatedly encored. John Mayon and company, in The Man Next Door, kept things moving in lively fashion. J. Francis Dooley sang and talked entertainingly. Ed. Mullen and his dog replaced Bending Bonda, who was unable to be present, very successfully. Other more or less pleasing specialties were done by Hayman and Franklin, in A Matrimonial Agency; Hollis and Kenny, Mr. and Mrs. Edward Evans, The Hiltonks, Dolly and William Stanford, Mlle. Neleeta and company, and Musical Huehn. New views were shown by the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—Rose Stahl made her vaudeville debut in a sketch of life behind the scenes, called The Chorus Lady, written by James Forbes. The scene of the playlet is laid in the dressing-room of a chorus girl named Patricia O'Brien, at the Metropolitan Opera House. Miss O'Brien, having a mysterious "pull," has a room all to herself. A society woman enters, accompanied by "Props," and it develops that she is madly infatuated with a French tenor, and has secured a position as a "super" in order to be near him. She meets the chorus girl, who discovers her identity and warns her of her danger, at the same time informing her that the tenor in question is her own especial property. The society woman returns to her home, husband and children, sadder but wiser, and rewards the chorus girl with a kiss as she takes her departure. Miss O'Brien accepts "Props'" proposal of marriage, and the curtain falls on a comedy scene, although the note of pathos was struck once or twice during the sketch. Miss Stahl gave a charming performance of the leading role. Her New York semi-tough accent was perfect and she played with a naturalness that was delightful. Prince Millar was effective as "Props," and Elinor Blanchard was appropriately colorless as the society woman. Joseph Yarrick and his Magic Kettle concluded the third week of the extended engagement, and left the audiences as badly puzzled as ever. It is a most remarkable act and has aroused the greatest interest among Proctor's patrons. William Gerald and company presented a sketch called A Lucky Duck. The scene is laid on the bank of a river, and a youth and a maid come there to have a chat. The girl makes some excuse for leaving just as the young man is about to propose. He decides to take a bath and throws his clothes over a hedge. The garments are appropriated by a tramp, and the young man is obliged to don the bathing suit belonging to the girl, in order to make a more or less presentable appearance. The tramp is driven away and the two hearts beat as one when the curtain falls. The piece will need a good deal of improving before it becomes a big laughing hit, although Mr. Gerald worked very hard with the material he had in hand. He is a clever comedian and will probably whip the sketch into shape before long. He was assisted by Madeline Dallas and Joseph M. Wickes. Julia Kingsley and Nelson Lewis were very amusing in Her Uncle's Niece. The Misses Delmore were refined and pleasing with their songs and music. The Sully Family proved a big hit in An Interrupted Honeymoon, in spite of a hard place on the bill. The two boys are extremely clever. Gray and Graham used some odd instruments with good effect, especially an immense saxophone. William Thomson Davis, the clever monologist; Laura Bennett, Thomas E. Whitbread, vocalist; Gardiner and Thomas, McGrath Brothers, Williams and Slater, smart colored comedians, and the kalatechnoscope rounded out the bill.

PROCTOR'S 125TH STREET.—Richelieu was given a careful production here last week by the stock company, with Hugh Ford in the title-role. Mr. Ford is an able actor and he gave a decidedly good performance of the part of the crafty Cardinal. William Hawley as Louis XIII, Daniel Jarrett as Gaston, William Pascoe as the Chevalier, Wallace Erskine as de Berlinghen, and W. J. Butler as the Capuchin did remarkably well. Adelaide Keim as Julie and Estelle Earle as Marion scored heavily. The olio was headed by Johnson and Wells, whose cleverness as singers and dancers is well known." Chinese" Johnny Williams was very amusing with his burlesque magic. Gebest Sisters, Gracelyn Whitehouse, O. M. Mitchell, and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—The first production of Fighting Bob, a comedy-drama by Edward E. Rose, is reviewed elsewhere. William H. Thompson presented For Love's Sweet Sake, assisted by Richard R. Neill, Harry Lillford, and Nicholas Carroll, with much success. An interesting olio was given by Ben Welch, St. Onge Brothers, Spaulding, Charlotte Ravenscroft, Bennett and Rich, Ida O'Day, Dawson and White, and the kalatechnoscope.

PARADISE GARDENS.—The Mysterious Face, the very latest European novelty, invented and exhibited by M. Pewitt, a Frenchman, was shown here for the first time in America last week. It is a large face, made of rubber and other flexible materials, and changes its expression at the command of the demonstrator. It is worked by an ingenious and intricate mechanism, and is a most interesting and amusing act. Deceit, anger, joy, cunning, irony, contempt, annoyance, enthusiasm, stupidity, love and the various other emotions that cause the human countenance to betray the feelings of the mind are shown in rapid succession. The expression that made the biggest hit with the audience was called "wife's deceit." The lips trembled; the jaws quivered and a look of intense sadness crept over the face, while big tears rolled from the eyes and down the cheeks in a most natural way. The Mysterious Face will keep New Yorkers amused and interested during the entire Summer. The other numbers in the bill were Parsifalia, with Emma Carus and Eleanor Falk, Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Collins and Hart, the Great Kartelli, Mayme Remington and her "picks," Al. Wallz, and the Wintons.

NEW YORK ROOF-GARDEN.—This resort was opened last week with an entertainment presented by Ned Wayburn, and F. Richard Anderson. The programme began with a concert lasting one hour, given by Giannini's Royal Marine Band of Italy. Then followed Rosa Naynon's tropical birds, Max Waldron, the female impersonator; Herbert Brooks, with his puzzling trunk mystery, which is cleverly presented; the Metzetti Family of Italian acrobats, who did some astonishing tricks and made a hit of very large proportions; and Gillett's musical dogs. Harrigan, the tramp juggler, replaced Max Waldron early in the week and made his accustomed hilarious hit. The special feature of the performance was a series of songs, dances and pictures done by Ned Wayburn's Girls. The performance was divided into four scenes and twelve incidents. One of the "incidents" was the playing of ragtime on six pianos at once by colored performers. The others consisted of songs, dances and gyrations arranged after Mr. Wayburn's ideas and staged by him. Tascott, the coon shouter, was prominent, and made a hit by his rendition of "When the Coons Have a Dreamland of Their Own" and "Possum Pie." Josephine Davis and Nellie V. Nichols had solos and the chorus girls worked hard.

CIRCLE.—Jessie Millward headed the bill, assisted by Boyd Putnam, and scored a decided hit in A Queen's Messenger. The Champagne Dance from The Silver Slipper was seen for the first time in vaudeville. It was done by six young men and six girls, just half the number that appeared in the original production. There were enough, however, to fill the small stage of the Circle, and the act was prettily done. Holcombe, Curtis and Webb were amusing and harmonious in A Winter Session. Marion Garson, the young soprano, made one of the biggest successes in the history of the house, and that is saying a great deal, as the audiences here are notably hard to please. Her voice is clear, sweet and true, and she sings with an amount of expression rare in one of her years. Stinson and Merton carried the crowd along merrily with their batch of nonsensical tomfoolery. The parodies sung by Hoey and Lee were encored again and again. Larkins and Patterson, clever colored folks; Carlo's dogs, the Flying Rathbuns, and the vitagraph won their share of approval. The house closed a very successful season on Sunday night and will be reopened by Manager Percy Williams early in the Fall.

HURTIG AND SEAMON'S.—An excellent bill was presented by Mr. and Mrs. Frederick Douglas in a new sketch; Barry and Halvers, who offered a revised and improved version of their bright and breezy act; Ford and Wilson, smart dancers; Billy Clifford, Jean Edwards, Elseman, Metropolitan Quintette, Eunice Clarke Drake, and the kinetograph.

VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, W. C., June 11, 1904.

After a long absence from the London stage, T. Nelson Downs, who has been touring the States and the Continent, opened at the Empire Theatre and repeated his former successes with his natural assurance and extraordinary adeptness with coins. He has added a few new tricks, showing some clever palming, and if he only raised his voice so that his patter could be better heard there would be no room for improvement. His act was well appreciated and received a deal of applause. Whistling Tom Browne, who was so successful over here some years ago, is one of the most pleasing items on the bill. He is indeed accomplished in the art of whistling, and his imitation of two people whistling "The Suwanee River" was wonderful. As a phonograph he seemed to have a record in his throat, and his rendering of it created a record in itself. Browne is an artist, not only in his work but in his idea of an appropriate setting—that of an American bar and himself as bartender. As a novelty his act stood out, and he should feel well satisfied with the great impression he made, more than duplicating that made on his previous visit to this country.

The Empire management seems to have stepped out of their usual style of performers, in engaging R. H. Douglass, an eccentric comedian. There is little call for that manner of entertainment from an Empire audience, and therefore a lot of credit is due to Douglass for having succeeded in catching on well with his patter. The same may be said of Marriott Edgar, who appeared very glaring in red evening dress, evidently to attract all the attention he could. His songs were well chosen, suiting his style. High Jinks is still as diverting as ever, and Hugh J. Ward, an American who does a specialty dance in it as a sportive old baron, is deserving of especial mention. Mlle. Genée still dances to perfection.

The Alhambra management is to be complimented upon procuring an interesting item in attractive Mlle. Anne Dancrey. There is an atmosphere of the Parisian boulevard about her which is fascinating and an agreeable introduction to the vivacity and charm of a really talented French woman. Mlle. Dancrey has a delightful soprano voice and her rendering of two songs in an elegant setting showed to advantage. Finishing with a delicate and artistic dance, she captivated the audience. She received many encores and should be a big drawing card.

From the French talent at the Alhambra one can be as agreeably entertained by Spanish talent at the Palace, where La Belle Tortajada is making an enormous hit. She undoubtedly deserves the adjective "beautiful," which is not only appropriate to her face and form, but also to her singing. In "La Paloma" especially she showed great feeling and emotion, while in "La Creolle" she gave full vent to her Spanish fire and quite thrilled her listeners with the passion of it. La Tortajada, whom I can remember in the States, looks even more prepossessing than ever, and a glance at the select audience she attracts to the Palace easily defines how popular she is.

Heeley and Meely, a couple of American comedians, amuse the audiences in their tumbling. Their hit is a good one and it goes well. Horace Goldin is in his last week and is leaving for Blackpool, where he is sure to catch on.

At the Euston Music Hall, Terry and Lambert with their little Irish episode have all the faculties for depicting Irish home life to perfection. Terry, whom I can remember in America with Fanny Rice's company, is possessed of a pleasing high tenor voice, which he uses to great effect in his song, "My Wild Irish Rose." Miss Lambert has a wonderful power of facial expression, exhibiting a talent that would be even creditable for a more important role than an impoverished "colleen." The act will invoke the audience's sympathy, which goes for a great deal. Conway and Leland are astonishing in their agility, seeing that each is possessed of only one leg. The act is a novelty because of their misfortune, which at the same time is their fortune, for they scored a big hit. Clark and Hamilton and the Stavordale Quintette are also on the bill and doing well.

I journeyed up to the Metropolitan Music Hall to be present at the opening of Tom Brown and Nevarro, the colored team, who, I am glad to see, have availed themselves of vaudeville etiquette by being billed as Brown and Nevarro, so that the former name would not conflict with that of Tom Browne, the whistler, and I trust the team will continue to bill themselves so. They made an instantaneous success, proving themselves capital singing and dancing artists. Their specialty, A Chinese Courtship, is very entertaining and exceedingly well carried out. I can see good bookings ahead for them.

At the Camberwell Theatre, Mr. Verstone writes me that the much talked of Nordini, who has lately been associated with the "King of Handcuffs," does not in any way conflict with any handcuff turn—that is, with a turn in which the cuffs and locks are opened. Nordini has simply developed his muscles so that he can "slip" any fastening with chains and straitjackets. The "slipping" is done in full view of the audience, and is rendered rather humorous by the antics which he employs in getting free—perhaps his contortions are due to his Continental blood. There is nothing mystifying whatever in his act, although what he does is interesting. The management of the hall, Mr. Verstone informs me, are very kind, and J. Sparrow, the acting manager, should feel proud of the well appointed house he controls.

The Gothams sailed for the States last Wednesday. Happy Fanny Fields writes me that she sails June 29 on the *Baltic*, and will be more than happy to see dear old Broadway again.

Alf. Lawton is in London and sends his regards to his friends in America.

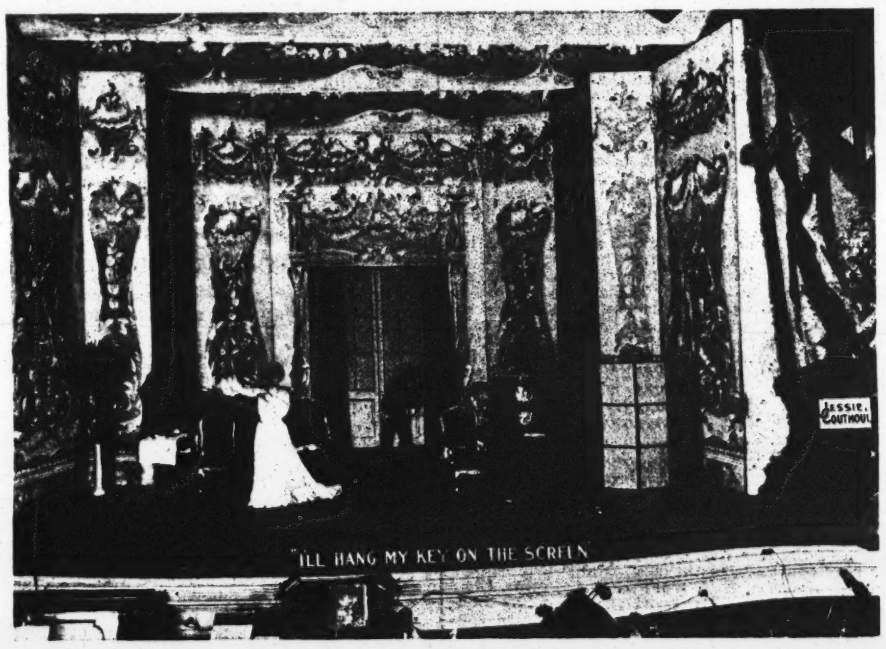
The Lundgrens, well-known comedy aerialists, open on the Moss tour on June 27.

George Fuller Golden, who has been very ill, has recovered, and is opening next week at the Glasgow Hippodrome.

W. C. Fields has made a colossal hit up in Edinburgh, while Louis Willis has caught on nicely with the Birmingham audiences.

Jack Hall of The Prince of Pilsen company, and William Young (Tammany) wish to be remembered to all friends.

REVONOC.



JESSIE COUTHOUI.

Jessie Couthoui, the clever and popular entertainer, and one of the vaudeville headliners, has written a comedy monologue sketch, which is practically a one-act play. The above picture well represents an important scene in the act, soon after the entrance of Miss Couthoui. The sketch is entitled Eleven-Forty P.M., and deals with the adventures of a young widow who enters her home on New Year's Eve and while awaiting the return of her maid recalls her experiences of the day. She is wholly unaware of the presence of a burglar, who is hidden behind a screen. Discovering him by means of a mirror, the situation changes from comedy to tragedy, from laughter to tears, and the woman's wonderful self-control and presence of mind are forcibly shown. Her words have such an effect upon the intruder that he makes his escape noiselessly without disturbing her, or taking any of the booty he had already placed aside. The act is cleverly constructed and affords Miss Couthoui the opportunity of running the gamut of the emotions. In order that Eleven-Forty P.M. may be properly presented, Miss Couthoui will carry many portable properties harmonizing with her costume and the general color scheme.

LOUISE SYLVESTER.

Photo by Sarony, New York.

The above picture shows Louise Sylvester, known in vaudeville as "the Maid of Dundee," in the fetching costume of a Highland lassie, in which she sings the ballads of old Scotland. This singer has a soprano voice of such rare quality that she scores an immediate success wherever she appears. She is at present playing a few Summer engagements at select parks, and will sail for Europe Aug. 1, returning in September to fill her vaudeville engagements for next season. There is a prospect of her appearing in a musical production of her own, next Winter, which is being prepared for her by her husband, James S. Maher, who also acts as her manager.

VAUDEVILLE IN BROOKLYN.

The Singing Girl was offered to the patrons of the Orpheum Summer opera. Blanche Adams headed the excellent company and charmed all by her clever and artistic conception of Greta, the singing girl. With a charming voice she has the small figure and daintiness of Alice Nielson, and fills the role to perfection. The Orpheum Opera company never had a better prima donna. James Devlin as Stephen is a born comedian and had the house with him at all times. Robert Lett was as funny as ever as Prince Pumpernickel. He is an old standby and his facial contortions and gyrations are immense. Herman Hirshberg supplied more fun as the Minister of Police. George Tennery made a handsome Count and sang with vigor. Eleda Manstone displayed a fine contralto voice as Marie. Edward Metcalfe's bass solos as the Duke were greatly enjoyed. The good-looking chorus was finely trained and the stage pictures were remarkably beautiful. This week Rob Roy.

The Brighton Beach Music Hall opened its season last week with a fairly good vaudeville bill. Emmett Devoy and company were the feature and scored quite a hit in their lively little sketch, The Saintly Mr. Billings. Others who pleased were Daisy Dumont, Virginia Hastings, De Onzo Brothers, Wilton Brothers, Les Dumonds, and Winscherman's bears. This week the bill is unusually strong, comprising Charles Hawtrey and company, Stein-Erretto Family, Girard and Gardner, Fisher and Carroll, Ralph Diamond, Zimmer and Jessie Bradbury.

Last week at Henderson's Music Hall, Coney Island, a good bill was in vogue, Karsey's Myrophone proving the most interesting. It is a new act and a genuine musical novelty. The feature of the act is a series of wheels, different sizes, with sounding board backs, and over which wires are strung. As each wheel is a different tone the effect is wonderful when these wires are struck by the operator. Their revolving also adds to the effect. It should prove a good feature for New York roof-gardens. The Majestic Musical Four scored in a clever musical specialty, Keeley Brothers and Belmont in their comedy bag punching, Hayes and Wynne and Sparrow, who was held over a second week because of his great hit, and many other pleasing acts filled out the bill. This week Mosher, Houghton and Mosher, Karsey's Myrophone, Hubert Deveaux, Scott and Wilson, Three Mareenos, May Curtis, Carver and Pollard, Dick Ford, Majestic Musical Four, Whangdoodle Comedy Four, the Tanakas, Gray and Graham, Johnnie Carroll, Dawson and White, Morris and Bowen, Mamie Harriet, and Toledo and Price.

At Watson's business keeps up despite the hot weather. Upside Down will be the burlesque for this week and the fun makers will be augmented by Nellie Sylvester, Messenger Boys' Trio, Gordon Sisters, and Whitely and Belle in the olio.

Slafer's Band at Brighton and Shannon's Military Band at Manhattan are in great favor. At the Manhattan Beach Theatre De Wolf Hopper opens the season with Wang; same chorus and cast that played to New York theatregoers.

Rosario Guerrero and Dorothy Russell headed the bill at Morrison's Sunday, June 19, and at the Dreamland and Luna Park attractions many good vaudeville acts are in demand.

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SULLIVAN AND WESTON

(Jack and the Beanstalk Co.)—*Balto. American*, May 31.—"The hit of the show was J. Francis Sullivan as Sinbad the sailor, and much of the interest devolved upon him. 'The tale of the Whale,' given by him, with chorus, was heartily enjoyed, and received many encores. 'King Cole' was another which in the hands of Al. H. Weston, made a distinct success." *Balto. World*, May 31.—The hit was J. Francis Sullivan, as Sinbad the Sailor, and he kept things going at a high rate, and with his erstwhile vaudeville companion, Al. H. Weston, as Old King Cole, did a most amusing turn."

(Belle of New York Co.)—*Balto. Herald*, June 7.—"J. Francis Sullivan, who made such a hit last week as Sinbad the Sailor, in Jack and the Beanstalk, was just as funny this week, as Karl, the mentally deranged German. Al. H. Weston, as Blinky Bill, was very amusing and his song a hit."—*Balto. American*, June 7.—"J. Francis Sullivan scored strongly as Karl the polite German lunatic, the part made famous by Sam Bernard. Al. H. Weston was Blinky Bill, a tough, and he looked and played the part to perfection."

W. C. FIELDS

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A TALK WITH HOUDINI.

The letters from Europe of Harry Houdini, the "Handcuff King," that have been a feature of the vaudeville department of THE MIRROR for several years, will be missed during the next few months, because the author of them arrived in his native land a few days ago and will be here for several weeks, enjoying a well earned rest after his conquest of Europe. Houdini's letters have been of invaluable assistance to American vaudeville artists contemplating a trip abroad, as he gave in them the result of his wideawake observation of the manner in which the business is carried on in Europe and saved those who read them many mistakes that would have cost them dearly if they had not been forewarned.

Houdini dropped in at THE MIRROR office one day last week and chatted for over two hours of his experiences abroad. It would take several pages of THE MIRROR to tell the entire story, and it would be all worth reading, too, but the following remarks will give the readers of THE MIRROR a general idea of how this American performer struggled from complete obscurity to the top of the ladder of European vaudeville in a few short years. "I sailed from New York," said Houdini with a reminiscent look in his eyes, "and landed in England on May 30, 1900. I was under the impression that I had been booked at the Alhambra, London, but when I met Dundas Slater he informed me that he knew nothing of any contract for my services. It was up to me then to do something startling, so I made an appointment to astonish the detectives in Scotland Yard. They gave me a very severe test, and I came out of it so well, releasing myself from handcuffs and locked cells, that Mr. Slater at once engaged me for two weeks. My time was extended and I stayed at the same hall six months. During this time I got offers from all over Europe, and I was getting wiser all the time. I went from London to Dresden and from there to Berlin, where I stayed two months. It would take too much space to give the names of the various cities in which I have played during the past four years. The countries I have appeared in are England, France, Sweden, Denmark, Austria, Russia, Roumania, Bohemia, and Holland. I was five months in Moscow, three in Paris, four in Berlin, eight in London, one in Hamburg, two in Hanover, two in Vienna, and two in Amsterdam. I played several special engagements with circuses that visit towns in which there are no halls, and broke records everywhere. In Essen, Germany, where the Krupp gun works are located, I was presented with a magnificent bowl made entirely of silver coins and worth about $600. The master machinists of the Krupp works made a pair of handcuffs from which I escaped, and this made so much talk that the circus I was with did an enormous business.

"The toughest experience I had in Europe happened in Blackbourne, England, when I was handcuffed, chained and ironed on the stage by a man named Hodgson, an athletic instructor, who was determined to fix me so that I couldn't get loose. Well, he certainly did everything in his power to "do" me, and I tell you before I managed to release myself I had to make the fight of my life. It took me two hours and forty minutes to free myself from the various shackles, and during all that time the immense audience was in a turmoil waiting for the result. When I finally came out of the cabinet, half-dead from my exertions, the crowd went mad. Most of my success in Europe was due to the fact that I lost no time in stirring up local interest in every town I played. The first thing was to break out of jail, and these exploits became town talk at once, causing a decided interest on the part of the inhabitants, with the result that the man in the box-office had to work overtime counting his receipts. The readers of THE MIRROR are quite familiar with the facts regarding my recent contest at the Hippodrome, London, in which I won, releasing myself from a handcuff that had been designed by one of the most expert mechanics in Europe. Even in Great, big, conservative London the interest taken in this affair was enormous, and I got notices in papers that never mention affairs of this kind. I am not saying all this to boom myself, but just to show what can be done if a performer takes advantage of his opportunities.

"Now, to get away from my own adventures, I would like to emphasize the suggestions I have made in my letters from time to time about the chances for American acts in Europe. Again I must say to the American performer: Have your contracts before you get on the steamer in New York. The English contracts you don't have to worry about, as they are fair and square. England is the only country in which they will play you whether you are a 'frost' or not. They have no trick clauses, such as you will find in Continental contracts. Accept no 'open' contracts that allow the managers to close you after the third appearance. When you sign a contract, the safest plan is to write at the bottom: 'Not speaking the above language, I accept this contract, and that it is for —— months' work at the above salary, *fest.*' That one little word 'fest' means a whole lot. It means 'play or pay.' Don't let the agents fool you with the old gag, 'It's all right.' I tell you it's *not* all right, and I know what I'm talking about. The best of Continental managers have thrown acts out under those tricky clauses. Most of the Continental managers are cleverer than the shrewdest lawyers when it comes to doing things to an act that doesn't suit them. I have known some of them to go so far as to have their waiters hiss an act, and use that manufactured disapproval as an excuse for canceling a contract. These remarks apply only on the Continent. It is a real pleasure to get back to England, where all contracts are as good as gold.

"England is the best field just now for American acts, owing to the fierce competition between the various tours or circuits. As the bookings are made so far ahead, the best plan for an act that has no contracts is to go over and get a trial, and if the act catches on, book for the year following while you are there, and then come back to America, where bookings are made over night sometimes, and where you can be sure of an odd week's work anyway.

"Mr. Barresford is without doubt *the* variety manager of England to-day. Harry Day, a bright American chap, is his right-hand man. He is what is called on the other side a 'wide merchant,' which means that he has both eyes open and knows his business from A to Z. Frank Allen, general manager of the Moss-Thornton tour, is a harder man to see than King Edward, and can only be interviewed by agents for special and very hard-to-get appointments. Barresford has bought the Lyceum Theatre, and is now having it remodeled into a music hall, in which the two-shows-a-night plan will be followed. Stoll is building the Colosseum in the West End, and it will be a big rival of the Hippodrome. Barresford also owns the Alhambra and Olympia in Paris, so you can see how extensive his interests are.

"Here's a little more advice for performers: Do as short an act as you possibly can. Even when you think you have cut your act to the limit the chances are it will be shortened on you at that, especially in London. The performers who are at the top, bottom and middle in the billing have the right to say, in the order named, how long their acts shall run, and the others have to be cut accordingly. Comedians should study local matters before going on, and above all things should never try to 'get back' at an audience when their stuff doesn't go. If they do they are almost certain to get the 'boo,' or in extreme cases the 'bird,' and any performer who has received the latter in proper form will not forget it to his dying day. This note of disapproval is sounded by pursing up the lips and emitting the only noise that can be made when the lips are in that position. When about a thousand pairs of lips are working on this job at once the effect can be better imagined than described.

"If any of my American fellow-artists are anxious to play in Russia, the best plan for them is to get a date in Berlin, where they will be seen by the agents of the Russian halls. When you are negotiating for a Russian date it is well to ask double salary, as the expenses are very great. The managers will pay your fare in, but it costs a lot to get out. They are very partial to good dumb comedy acts over there, and will pay almost any salary to the ones they fancy. St. Petersburg and Moscow are the principal towns, but there are many smaller places that can also be played while you are in the country. The Russian Customs are something awful. They will charge you duty on old stuff and props that you have been using for years and make it hotter for you even than they do at the United States ports."

Houdini will remain in New York for about two months, visiting his mother and other relatives. He will sail early in August, to open in Paris early in September. After that he will spend several months touring England. The following year he is booked for return dates on the Continent, so that when he takes the steamer from New York he will be facing almost two solid years of work, but as the salary attached to it is more than satisfactory he is facing it with fortitude. On the steamer coming over Martin Beck offered him $10,000 for eight weeks' work, but as his object in coming over was to seek recreation he was forced to decline the tempting proposition.

THE MYSTERIOUS FACE.

Above is a photograph of The Mysterious Face, a novel act, fresh from Europe, which is now being shown nightly at Hammerstein's Paradise Gardens in this city by its owner and inventor, M. Pewitt, a Frenchman who has spent many years in perfecting his attraction. The Face, which is creating something of a sensation, was discovered by Charles Bornhaupt, the international vaudeville agent, during his last trip abroad. A description of the act will be found in another column of this week's MIRROR.

LOLA YBERRI GOING TO AFRICA.

Lola Yberri, the dancer, has signed contracts to open at the Empire, Johannesburg, South Africa, in the early Fall in her new production, The Student's Dream, written and arranged for her by James Horan. The engagement in Johannesburg will last six weeks, after which the act will be seen at Cape Town for six weeks more. Miss Yberri and her company will then proceed to London, where they will begin a long engagement at the Coliseum, the new amusement place, which, it is said, will rival the Hippodrome. Mr. Horan will accompany Miss Yberri to superintend the production and play the part of the student. Several novel effects never before seen will be introduced and special scenery will be carried.

BICKEL-BOSTON.

George L. Bickel, of Bickel and Watson, German comedians, was married at Saginaw, Mich., on June 9, to Beatrice Boston. The ceremony was performed by Rev. W. H. Gallagher and was witnessed by the relatives and intimate friends of both parties. The attendants were Marion Wray, of Montreal, and Harry E. Rattell-Watson, Mr. Bickel's partner. The bride has been on the stage and has been successful in a wide range of parts. Mr. and Mrs. Bickel are spending their honeymoon in Saginaw.

MADISON SQUARE ROOF TO OPEN.

Arrangements have been completed by Rush and Weber for the opening of the Madison Square Roof on the night of July 2, when there will be presented a musical spectacle called Paris by Night. It is intended that this will be a most pretentious open air attraction. There will be French waitresses, booth tenders and other attachés, while in Paris by Night there will be a score of principals and sixty in the chorus.

FRED RUSSELL HERE.

Fred Russell, the English ventriloquist, who is returning to England via America after his Australian tour, arrived in New York last Saturday. Mr. Russell is President of the Water Rats, the powerful order made up of English vaudeville performers, and is also the founder of the Vaudeville Club, in London, which is the meeting place of all the best known performers in Europe.

BARTON AND ASHLEY.

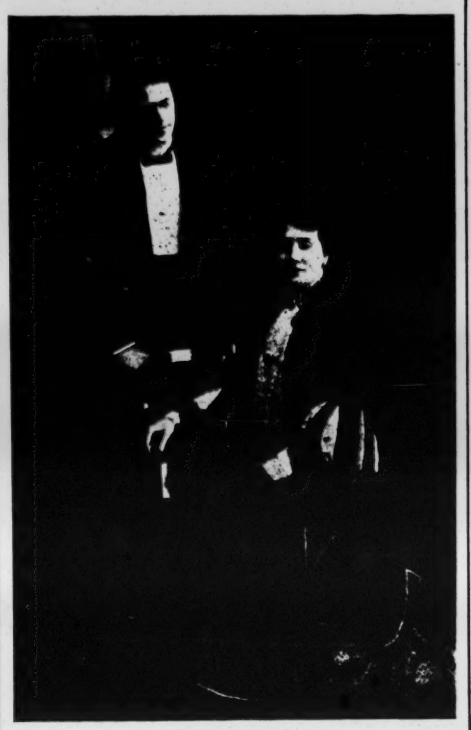

Photo by Langfier, Glasgow.

Barton and Ashley, whose pictures appear above, have toured the principal cities of the United States in their screamingly funny sketch, Canal Boat Sal, and have also met with great success in Europe, where they have been playing for several years. They have played London twenty-six weeks, Stoll Tour twenty-three weeks, Moss Tour twelve weeks, Barrasford Tour sixteen weeks, Livermore Tour six weeks, and the Macnaughton Tour twelve weeks. They also hold contracts for return engagements on all of these circuits, which proves that the impression made by them has been most favorable. They finished their present English engagements on June 20, and will sail at once for New York to arrange with a well-known American manager for a starring tour in a musical comedy founded upon Canal Boat Sal.

VAUDEVILLE JOTTINGS.

Hurtib and Seamon will present vaudeville to the sojourners at Arverne-by-the-Sea this Summer on a pier that will accommodate 1,500 people. Arverne is near Rockaway Beach, and it is expected that the entire Summer colony will be there when the pier season opens on July 2.

Mrs. Frederica De Long, a young society woman of McKeesport, Pa., has caused something of a sensation among her friends and acquaintances in that city by going into vaudeville. She has formed a partnership with Mabel Cadman, who has had much experience on the stage, and the duo made their debut last week at Olympia Park, a new resort near McKeesport. Mrs. De Long and Miss Cadman appear in a sketch called Bowery vs. Barracks, and the reports are that they made a decided success.

Carver and Pollard have just closed a successful season over the Kohl and Castle and Western circuits and open their Summer season at Henderson's, Coney Island, this week.

James Forbes has disposed of the European rights to his sketch, The Chorus Lady, presented last week at Proctor's by Rose Stahl. It will be done in London shortly and will be translated into several other languages for use in the Continental countries.

Madame Helga, a circus rider, was married recently to Prince Hugo Hohenlohe, of the German nobility. The marriage has created a great sensation, as the Prince has had to sacrifice his rank and title. He is now only a count, and the equestrienne will be known as Countess Hermsberg.

Ascott and Eddie recently broke in a new act at Lowell and Worcester, Mass., and now have it in excellent working order. They are at Hurtig and Seamon's this week.

Marion Littlefield on June 5 sang before an audience of 20,000 people at Canobie Lake Park, Salem, N. H. Miss Littlefield has received uniformly good notices for her work this Summer with the Cadet Band. She has found her song, "The Message of the Shamrock," published by Ditson and Co., one of her most interesting numbers this season. It is particularly well adapted to her contralto voice, the tones of which are wonderfully clear, sweet and powerful.

Charles Barry and Hulda Halvers returned to vaudeville last week at Hurtig and Seamon's, presenting a new version of their successful act. They will probably play vaudeville dates next season, although they have had a flattering offer to remain with Babes in Toyland, in which Mr. Barry scored a big hit last season.

Mr. and Mrs. James P. Lee and Little Madeline are resting for the Summer at their home in New Jersey.

James F. Macdonald has been forced to cancel several dates on account of the illness of his wife, Annie Martell. Mr. and Mrs. Macdonald have gone to Saranac Lake, in the Adirondacks, for the Summer.

Earle C. Way is now doing a single act and reports that his monologue has been well received in the West.

Florence Gerald's one-act sketch, The Devil Up to Date, was produced June 20 by Edwin Holt at Jamestown, N. Y. On June 17 Clifford and La Harte produced A Dodge for a Duke, another of Miss Gerald's sketches, at Crescent Beach, Boston. Menefee Johnstone will shortly produce Bar X Ranch, a Western sketch, by Miss Gerald.

Jessie Millward has engaged Charles Backus to support her in A Queen's Messenger, to replace Boyd Putnam, who is forced to retire on account of other plans.

Caicedo, the "King of the Wire," writes from Europe that he is still meeting with success. He opened at the London Hippodrome on May 30.

W. H. Murphy and Blanche Nichols opened at Celoron, N. Y., last week in their new act, and report that it was received with every evidence of favor, in a very strong programme. They are at Keith's, Boston, this week.

Chase's Theatre in Washington will be thoroughly overhauled during the Summer months, and a number of improvements that will surprise and delight the patrons will be made. Nearly all the best stars in vaudeville have been contracted with for next season. H. Winifred De Witt, the clever young business-manageress of the house, will soon start to enjoy her well earned vacation.

Fifty children of the crippled class of Avenue B Industrial School of the Children's Aid Society attended the afternoon performance on Friday last, at Keith's, upon the invitation of B. F. Keith.

G. R. Bookout, banjoist, after fifteen weeks with the Jack Hoeffler co., closed to play dates until Aug. 15, when he will join the Gertrude Ewing co. at Corsicana, Tex., for the season as a special vaudeville feature.

Gertrude Maitland Hall has been engaged by Joseph J. Flynn for his park circuit as musical director for the Summer.

Roger Imhof, Hugh L. Conn, and Suzanne Corinne recently closed a season of forty-one weeks with Bob Manchester and Gus Hill's enterprises. They have signed to play under the direction of these managers for three years. This week they are playing at Tony Pastor's, where they are the special attraction.

Jones and Sutton played the Howard, Boston, week of June 13, and this week are at Waterbury, Conn.

Al. G. Field, manager and proprietor of the Al. G. Field Greater Minstrels, announces that he has engaged the following people for next season: Comedians—Billy Clark, Tommy Donnelly, Doc Quigley, Tommy Odell, Dan Holt, Sylvester Reardon; singers—Paul La Londe, basso and vocal director; Reese Prosser, Hal McFadden, Albert Tint, and J. Ernst, tenors; Thomas McKenna, Nicholas Hufford, and Benson B. Bathrick, baritones; B. F. Carnes, basso; Lake Reynolds, Tyrolean warbler; musicians—Burt Cutler, band leader and cornetist; Robert Dottery, Burt Stuart, and Joe Salmen, cornets; H. A. Frey, French horn; John Pierri, flute; Lew Curtis and W. McClain, trombones; A. Fisk, baritone; F. Boos, bass; R. Wagner, drums. Other members will be announced later.

It is John W. Vogel's intention to present Vogel's Big City Minstrels next season in all the large cities. Three big European novelties never seen in this country will form part of the olio. Harry Leighton, the lyric tenor, is now in Europe and will return about July 1, with Marseilles, a marvelous equilibrist, said to be the only act of the kind in the world. The co. will number more than seventy people, and one baggage car and two sleepers will be used. The season will open Aug. 5 at Columbus, O.

Sanford B. Ricaby has engaged the largest co. that has ever been carried with the William H. West Minstrels, and this popular organization will open its next regular season late in August at Saratoga Springs, N. Y., playing a benefit for the Saratoga Lodge of Elks at Convention Hall. Manager Ricaby's co will be particularly strong in its singing contingent. He has two big novelties in his olio, and will retain the great European wire artist Kartelli, who is under one more year's contract with Mr. Ricaby. Kartelli has appeared with success at the Paradise Gardens, New York, this Summer. Three clever comedians are under contract, and negotiations are now being carried on with a black-face artist of national reputation to head the West Minstrels.

Datas, a man with a marvelous memory, has arrived from Europe and is making his debut this week at the New York Roof.

The Bijou Comedy Four are booked solid for the Summer over the Melville circuit of parks, with Marion and Pearl's Minstrels, and will tour with a big burlesque organization next season.

Emma Carus has left the cast of Parsifalia at the Paradise Gardens, owing to a difference of opinion between herself and Mr. Hammerstein.

Louise Sylvester, the ballad singer, who is meeting with much success in vaudeville, has added to her repertoire the waltz song "In Dreamland," and is obliged to give numerous encores of this selection owing to its instant popularity.

There was a fire scare in the Casino Concert Hall Newark, N. J., on Friday evening last, and the performers ran into the street in their stage clothes. No one was injured.

Nine people were hurt in the collapse of a number of seats in a circus tent in Chicago on June 17. During the excitement somebody abstracted $600 from the box-office wagon.

Annie Oakley continues to win verdicts and gain apologies from the daily newspapers that printed an article some months ago which it is alleged contained a libel on the clever sharpshooter.

Clarke and Temple have closed on the Proctor circuit and open on the Flynn circuit of parks June 20 for twelve weeks. They have several good offers for next season.

Voelckel and Nolan, managers of the Black Patti Troubadours, have signed a three years' contract with John Rucker, the comedian, known as the original Alabama Blossom. He will co-star with the Black Patti.

Kizzie B. Masters and co. presented her comedy playette, Romance of Red Cross, at Proctor's Fifth Avenue Theatre, Sunday, June 12, and repeated it at Proctor's 125th Street, Sunday, June 19. The sketch made such a good impression that it will be played at Proctor's Twenty-third Street week of July 4.

The Three Lelliotts are now in their third week at Hoag's Lake Park, Woonsocket, R. I., with some good bookings to follow. Their comedy musical act is a big hit all along the line, the new musical numbers proving successful. They are now ready to negotiate for a good co. for next season.

Elsie Ford and Angela May presented a new act, called A Musical Misunderstanding, at the New Rochelle Theatre on Saturday evening last. The sketch embraces a number of songs and a little dialogue, and was arranged for them by J. Louis MacEvoy.

Klein, Ott Brothers and Nicholson have just signed contracts for a four weeks' engagement, to open in London July 17, 1905. At present they are playing the large parks for J. W. Gorman, of Boston.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aaron Bros.—Howard, Boston, 20-25.
Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adamini and Taylor—Flynn Circuit of Parks, 20-Aug. 27.
Adams and White—Steeplechase Pier, Atlantic City, N. J., 20-25.
Adams, Frank and Ida—Kennywood Park, Pittsburgh, 20-25.
Adams, James R.—Luna Park, Coney Island—Indefinite.
Adams, Mabel—Cleveland's, Chicago, 20-25.
Adgie's Lions—Manhattan Beach, Cleveland, O., 16-July 2.
Alabama Comedy Four—Howard, Boston, 20-25.
Alburtus and Bartram—Circus Variete, Stockholm, Sweden, June-July.
Aldrich, Chas. T.—Paradise Roof, N. Y., 6-July 2.
Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.
Allaire and Caville—Empire, San Francisco, 20-25.
Allen, Flossie—Proctor's 23d St., N. Y., 20-25.
Allison, Bertha—Woolworth's, Lancaster, Pa., 20-25.
Allisons, The—Norumbega Park, Auburndale, Mass., 20-26.
Amalia and Manos—Family, Butte, Mont., 20-July 2.
Amoros, Mlle.—Keith's, N. Y., 20-25.
Anderson and Briggs—O. H., St. John, Can., 20-25.
Anderson and Howard—Crescent Gardens, Revere Beach, Mass., 20-25.
Armstrong and Holly—Farm, Toledo, 20-25, Avon, Youngstown, 27-July 2.
Ash and Phipp—Howard, Boston, 20-25.
Ashton, Margaret—Tivoli, London, Eng.—Indefinite.
Athon-Wilson-Clarke—Salt Lake City, May 30-25.
Austin, Geo.—Crescent Gardens, Revere Beach, Mass., 20-25.
Austins, Tossing—Palace, Sydney, Australia—Indefinite.
Axtell and Howard—Pastor's, N. Y., 20-25.
Bailey and Madison—Keith's, Boston, 20-25.
Baker, W. L.—Howard, Boston, 13-25.
Baker and Lynn—Summer Park, New Castle, Pa., 20-25.
Ballerini, Clara—Forest Park, Kansas City, 19-25.
Ballerini's Dogs—Forest Park, Kansas City, 20-25.
Bandy and Wilson—South Bend, Ind., 20-25.
Barnes, Stuart—Keith's, Phila., 13-25.
Barlows, The—Doyle's, Atlantic City, 20-25.
Barretts, Juggling—Keith's, Boston, 20-25.
Barrett Sisters—Columbia, S. C., 13-25.
Barretts, Three—Young's Pier, Atlantic City, N. J., 20-25.
Barrington, Joseph D.—Royal, London, Eng., 20-25.
Barrows, Josie and Willie—Shea's, Buffalo, 20-25.
Barto and Lafferty—Keith's, Boston, 20-25.
Bateman, Tom—Fall River, 20-25.
Bayard and Sevillis—Greensburg, Pa., 20-25.
Bean and Davis—Star, Hamilton, Can., 20-25.
Belford, Mr. and Mrs. Al. G.—Glenwood Park, Newburg, N. Y., 20-25.
Belleau and Roberts—Howard, Boston, 20-25.
Bennett, Laura—Hampden Park, Springfield, Mass., 20-25.
Bentley, Musical—Farm, Toledo, 19-25.
Berger Concert Band—Oakwood Park, Pittsburgh, 20-25.
BERGERE, VALERIE—Orph., San Francisco, 26-July 16.
Bertram, Helen—Orph., San Francisco, 20-27.
Besnah and Miller—Keith's, Boston, 20-25.
Bingham—Proctor's 5th Ave., N. Y., 20-25.
Bingham, Kitty—Howard, Boston, 20-25.
Binner, Emelle—Palace, Boston, May 30—Indefinite.
Bixley, Edgar—Shea's, Buffalo, 20-25.
Blocksom and Burns—Casino, St. Joseph, Mo., 19-25.
Borani and Nevarro—Shea's, Buffalo, 20-25, Celeron, Jamestown, 27-July 2.
Bowers and Curtis—Orph., Riverside, Cal., 20-25.
Bowman, Fred—Howard, Boston, 13-25.
Bradbury, Jessie—Brighton Beach, N. Y., 20-25.
Brennans, The—Kirby's Park, Baltimore, Md., 20-July 2.
Broadwicks, The—Recreation Park, Pittsburgh, 20-25.
Brooks Brothers—Proctor's 125th St., N. Y., 20-25.
Brown, Allie—Southern Park, Pittsburgh, 20-25.
Brown and Bartoletti—Olentangy Park, Columbus, 19-26, Avon Park, Youngstown, O., 26-July 2.
BROWNE, WHISTLING TOM—London, Eng.—indefinite.
Brown, W. G., and Ellis Sisters—Savin Rock Park, New Haven, 20-26, Highland Lake Park, Winsted, Conn., 27-July 2.
Burbank, Lillian—Recreation Park, Pittsburgh, 20-25.
Burke's Musical Dogs—Feebody Park, Newport, R. I., 20-26.
Burkhart, Chas. J.—Suburban Park, St. Louis, 20-25.
Burnham, Sophie—Euclid Ave. Garden, Cleveland, 20-25.
Burton and Brookes—Celeron, Jamestown, N. Y., 20-25, Shea's, Buffalo, 27-July 2.
Caicedo, Juan A.—Hippodrome, London, Eng.—Indefinite.
Caldura—Athletic Park, Buffalo, 20-25.
Caldwell and Harris—Park, Bayonne, N. J., 20-25.
Carlin and Otto—Euclid Ave. Garden, Cleveland, 27-July 2.
Carroll, Johnnie—Henderson's, Coney Island, N. Y., 20-25.
Carson and Willard—Forest Park, St. Louis, 19-25, Electric Park, Kansas City, 26-July 2.
Carter and Bluford—Southern Park, Pittsburgh, 20-25.
Carver and Pollard—Henderson's, Coney Island, 20-25.
Casad and De Verne—Springgrove Park, Springfield, O., 19-25.
Caswell, Maude—Algiers, Africa, 1-30.
Champagne Dancers, Twelve—O. H., Chicago, 20-25.
Cherry and Bates—Rocky Springs Park, E. Liverpool, O., 20-25.
Clark, John F.—Park, Bayonne, N. J., 20-25.
Clark, Wally—Howard, Boston, 13-25.
Clarke and Florette—Avon Park, Youngstown, 20-25.
Clarke and Temple—Westwood Park, Dedham, Mass., 20-25.

Clarke, Wilfred—Ramona Park, Grand Rapids, 19-25, Wenona Beach, Bay City, 28-July 2.
Claus and Montez—Coeur 'Alene, Spokane, Wash., 20-25.
Cook and Cook—Nickelodeon, Boston, 20-25.
Colby Family—Orph., Los Angeles, 6-25.
Collins and Hart—Paradise Roof, N. Y., May 30-25.
Conroy and McDonald—Keith's, Boston, 20-25.
Conway and Leland—Empire, Shepherds' Bush, 20-25, Empire, Holloway, Eng., 27-July 2.
Cooper, James and Lucia—Keith's, N. Y., 20-25.
Corbett, James J.—Forest Park, Kansas City, 19-25.
Corro and Corro—Hillinger's Garden, Chicago, 20-25.
Cotton's Donkeys—Point of Pines, Mass., 20-25.
Courtney, Maude—Empress, Canterbury, London, Eng., 20-25, London, Canterbury and Paragon, 27-July 2.
Cowan, Frank—Bijou, Hamilton, 20-25.
Craig, Thomas—Southern Park, Pittsburgh, 20-25.
Crawford and Manning—Park, Bayonne, N. J., 20-25.
CRESSY, WILL, AND DAYNE, BLANCHE—Euclid Ave. Garden, Cleveland, 20-25.
Cunningham and Coveney—Howard, Boston, 13-25.
Curtin and Blossom—Edison, Helena, Mont., 19-25.
Curtis and Adams—Springbank Park, London, Can., 20-25, Toledo, O., 27-July 2.
Curtis, May—Henderson's Coney Island, 13-25.
D's and D's—Blaziers, Portland, Ore., 20-July 2.
Dandy, Jess—Forest Park, St. Louis, 20-25.
Daniels, Walter—Woolworth's, Lancaster 20-25.
Darmody—Mannion's Park, St. Louis, 20-25.
Darrow, Mr. and Mrs. Stuart—Gorman's Park Circuit 20—Indefinite.
Davenport, Harry—Temple, Detroit, 20-25.
Davis and Walker—Southern Park, Pittsburgh, 20-26.
Dawson and White—Henderson's, Coney Island, N. Y., 20-25.
De Faye Sisters—Proctor's, Newark, 20-25.
De Laceys, The—Novelty, San Francisco, 20-25.
De Lacom and Fields—La Fontaine, Ind., 20-25.
De Muths, The—Casino Park, Kalamazoo, Mich., 19-25.
De Onzo, Mabel—Cleveland's, Chicago, 20-25.
De Voy Emmet—Woolworth's, Lancaster, Pa., 20-25.
De Witt, Burns and Torrance—Woolworth's, Lancaster, Pa., 20-25.
Delmore and Darrell—Danville 20-25.
Delmore, The Misses—Proctor's 5th Ave., N. Y., 20-25, Park, Bayonne, N. J., 27-July 2.
Demonio and Belle—Rye Beach Park, Rye Beach, N. Y., 20-25.
Derella Brothers—Recreation Park, Pittsburgh, 13-25.
Derenda and Green—Salt Palace, Salt Lake City, 6-25, New Star, Portland, Ore., 27-July 2.
Deveaux, Hubert—Henderson's, Coney Island, N. Y., 20-25.
Diamond, Ralph—Brighton Beach, N. Y., 20-25.
Diaviolia—Recreation Park, Pittsburgh, 20-25.
Dixie Troubadours—Southern Park, Pittsburgh, 20-25.
Dixon, Bowers and Dixon—Muskegon Park, Muskegon, 20-25.
DOHERTY SISTERS—Ammont, Moscow, Russia, 16-July 16.
Donald and Bowen—Avenue, Pittsburgh, 20-25.
Drawee—Avenue, Pittsburgh, 20-25.
Drew, Mr. and Mrs. Sidney—Avenue, Pittsburgh, 20-25.
Duffin and Redcay Troupe—Young's Pier, Atlantic City, N. J., 20-25.
Dumont, Daisy—Keith's, N. Y., 20-25.
Dunbar Family—Recreation Park, Pittsburgh, 13-25.
Dunn and Evelyn—A. and S., Boston, 20-25.
Dunworth, Fred—Proctor's 23d St., N. Y., 20-25.
Earl and Wilson—Park, Wheeling, W. Va., 19-25.
Earle and Earle—Olympia, Bury, Eng., 20-26.
Earle and Na Gor—Unique, Bellingham, Wash., 20-25.
Eckert and Berg—Shea's, Buffalo, 20-25.
Edgertons, The Riverside Park, Winnipeg, 20-25.
Edmonds and Cordaire—Howard, Boston, 13-25.
Edwards and Irene Vaughn—Steeplechase Pier, Atlantic City, N. J., 20-25.
Electric Comedy Four—Kennywood Park, Pittsburgh, 20-25.
Elinore Sisters—Casino, Toledo, 13-25, Cleveland's, Chicago, 26-July 2.
Elliott and Harrison—O. H., Chicago, 20-25.
Elmo and Kong Sing Hong—Pastor's, N. Y., 20-25.
Eltrym, Brooke—Kennywood Park, Pittsburgh, 19-25.
Elwood and Maggie Benton—Auditorium, Ontario Beach, Charlotte, N. Y., 19-26.
Empire City Quartette—Keith's, Boston, 20-25.
Ethardo, Naomi—Mannion's Park, St. Louis, 20-25.
Evans, May—Southern Park, Pittsburgh, 13-25.
Everett Sisters—Monte Carlo, Nome, Alaska, 13-July 2.
Everhart—Cleveland's, Chicago, 6-July 10.
Fadettes Orchestra—Keith's, Boston, 20-25.
Falardo—Proctor's 23d St., N. Y., 20-25.
Falk, Eleanor—Paradise Roof, N. Y., 13-25.
Fantas, Two—Novelty Grand, Fresno, Cal., 20-25, Unique, Los Angeles, 27-July 2.
Favor and Sinclair—Cleveland's, Chicago, 20-25.
Fay Sisters—Chutes, San Francisco, 20-July 2.
Fentelle, Harvey—Electric Park, Vincennes, Ind., 12-25.
Ferguson and Mack—New Pavilion, South Bend, Ind., 20-25.
Ferguson and Passmore—Robinson Park, Fort Wayne, Ind., 19-25, Chester Park, Cincinnati, 26-July 2.
Fernandez-May Trio—Circus Parrish, Madrid, Spain, 13-30.
Ferrar and Cole—Orph., Los Angeles, 12-25.
Ferry—G. O. H., Butte, Mont., 19-July 2.
FIELDS, W. C.—Empire, Bradford, Eng., 20-25, Empire, Liverpool, 27-July 2.
Fields, "Happy" Fanny—Empire, Newcastle, 20-25, Empire, Shields, Eng., 27-July 2.
Fisher and Carroll—Brighton Beach, N. Y., 20-25.
FISHER, MR. AND MRS. PERKINS—O. H., Chicago, 20-25, St. Louis Fair, 27-July 2.
Fitzpatrick and Tapper—Woolworth's, Lancaster, Pa., 20-25.
Flemming and De Lora—A. and S., Boston, 20-25.
FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., May 28-Sept. 30.
Flodeau, Prof.—Berlinete, Sheboygan, 20-25.
Flood Bros.—Forest Park, St. Louis, 20-25.
Fontenelles, Three—Yankton, S. D., 20-25.
Forber—Kennywood Park, Pittsburgh, 20-25.
Ford, Dick—Henderson's, Coney Island, N. Y., 20-25.
Ford, John—Tivoli, London, 23—Indefinite.
Foster, Ed—Orph., San Francisco, 13-25.
Fox and Foxie—Hampden Park, Springfield, Mass., 20-25.
Fox and Joyce—Orph., Terre Haute, Ind., 20-25.
Fox and Melville—Gath's, London, 30-July 2.
Fox, Mae Joyce—Crystal, Milwaukee—Indefinite.
Franklin, Irene—Sans Souci, Chicago, 20-25.
Frederick—Howard, Boston, 6-25.
Frosto, Chas.—Bijou, Oshkosh, Wis., 20-25.
Fuller, Ida M.—Follie Marigny, Paris, France, May 2-July 31.
Galletti's Monkeys—O. H., Chicago, 20-25.
Gardner and Maddern—Crescent Gardens, Revere Beach, Mass., 20-25.
Gasch Sisters—Paradise Roof, N. Y., 13-25.
Gavin and Platt—Springgrove Park, Springfield, O., 19-26.
Gehrue, Mayme—Cleveland's, Chicago, 20-25.
Gilmour and La Tour—Wenona Beach, Bay City, Ind., 20-25.
Gilson, Lottie, and Billy Hart—Pastor's, N. Y., 13-25, Proctor's, Newark, 27-July 2.
Gleeson, John and Bertha, and Houlihan—Temple, Detroit, 20-25.
Girard and Gardner—Brighton Beach, N. Y., 20-25.
Golden, George Fuller—Palace, London, Eng.,—Indefinite.
Goldsmith and Hoppe—Keith's, N. Y., 20-25.
Goodwin, Susie—Park, Evansville, Ind., 19-25.
Goolmans, Musical—Olympia Park, McKeesport, Pa., 20-25.
Gordon and Hayes—Salt Palace, Salt Lake City, 20-25.
Gordon, Don—Meyers' Park, Canton, 19-25, Lakeside Park, Akron, O., 26-July 2.
Gourley Bros.—Columbus, Minneapolis, 20-25.
Gray and Graham—Henderson's, Coney Island, N. Y., 20-25.
Gregory and Lind—Keith's, N. Y., 20-25.
Gregsons, The—Lake Contrary Park, St. Joseph, Mo., 19-25, Delmar Gardens, Oklahoma City, 26-July 2.
Griffin, Pete—Howard, Boston, 20-25.
Gruett and Gruett—Sans Souci, Chicago, 20-25.
Hall, Frank—O. H., Chicago, 20-25.
Harcourt, Wm.—Shea's, Buffalo, 20-25.
Hardie, Tom—Lindenwald Park, Hamilton, Can., 20-25.
Harnish, Mannie—Henderson's, Coney Island, N. Y., 20-25.
Hart and Leo—Empire, Swansea, 20-25, Empire, Newport, 27-July 2.
Hart, Sadie—Crystal, St. Joseph, Mo., 20-25.
Harvey and Doane—Casino, Muncie, Ind., 20-25.
Haskell, Loney—London, Eng.—Indefinite.
Hastings and Sheldon—Athletic Park, Buffalo, 20-25.
Hart, Annie—Forest Park, Kansas City, 19-25.
Hatch Bros.—Danville, 20-25.
Hawley and Vass—Unique, San Diego, Cal., 13-25, Unique, San Bernardino, Cal., 27-July 2.
Hawtrey, Chas.—Brighton Beach Music Hall, N. Y., 20-25.
Hayes and Wynne—Keith's, Phila., 20-25.
Hays, Ed C.—Coney Island, Cincinnati, 20-25.
Hayman, Mr. and Mrs. Jack—O. H., Chicago, 20-25.
Hearn and Lewis—Park, Alameda, Cal., 20-25.
Heeley and Meeley—Palace, Shaftesbury, London, Eng., 6-July 25.
HELENA, EDITH—Wintergarten, Berlin, Germany, 16-July 30.
Herbert and Yorke Trio—Steeplechase Pier, Atlantic City, N. J., 20-25.
Heron, Eddie—Orpheum, San Francisco, 12-25, Orph., Los Angeles, 26-July 2.
Herrmann, Adelaide—Rocky Springs Park, Lancaster, Pa., 20-25.
Heusel and Cooper—Proctor's 5th Ave., N. Y., 20-25.
Hill, Hamilton—Empire, Bradford, Eng., 20-25, Empire, Newcastle, Eng., 27-July 2.
Hillman, Geo.—Washington Park, Michigan City, Ind., 19-26.
Holden and Florence—Keith's, N. Y., 20-25.
Holdsworth, Mrs. Leslie—Collins' Garden, Columbus, O., 13-25, Casino Park, Toledo, O., 27-July 2.
Hollands, The—Springbank Park, London Can., 20-25.
Holloway Trio—Sans Souci, Chicago, 20-25.
Holt, Dan S.—Livingston Park, Jackson, Miss., 20-25.
Hood, Sam—Lyceum, San Francisco, 20-July 2.
Hoopers, The—Hippodrome, London, Eng., 20-25, Empire, Middlesboro, 27-July 2.
Howard and Bland—Euclid Ave., Cleveland, O., 20-25.
Howard Burlesque Troupe—Howard, Boston, 20-25.
Howe and Scott—Orph., San Francisco, Cal., 19-July 2.
Hoyt and Burke—Howard, Boston, 20-25.
Huegel Bros.—O. H., Chicago, 20-25.
Hurleys, The—Steeplechase Pier, Atlantic City, N. J., 20-25.
Hutchings, Viola—Nickelodeon, Boston, 20-25.
Imhoff, Conn and Corinne—Pastor's, N. Y., 20-25.
Irving Trio—Salt Lake City, U., 20-25.
Jacksons, Three—Avenue, Pittsburgh, 20-25.
Jeffries, Dal—Recreation Park, Pittsburgh, 20-25.
Jennings and Jewell—Crystal, Denver, 20-July 2.
Jennings and Renfrew—Oakwood Park, Pittsburgh, 20-25.
Johnson and Dean—Les Budavara, Budapest, May 14-June 30.
Johnson, Ida—Nickelodeon, Boston, 20-25.
JOHNSTONS, MUSICAL—Palace, Sydney, N. S. W., May and June.
Jones and Sutton—Poli's, Waterbury, 20-25.
Jones, Irving—Proctor's 5th Ave., N. Y., 20-25.
Judge-Tod Family—Recreation Park, Pittsburgh, 20-25.
Karsey's Myrophone—Henderson's, Coney Island, 20-25.
Keane, J. Warren—Proctor's, Newark, 20-25.
Keene—Pastor's, N. Y., 20-25.
Kelly and Graham—Glen Oak Park, Baltimore, 20-25.
Kelly, Spenser—Keith's, Boston, 20-25.
Kennette and Patterson—Crescent Gardens, Revere Beach, Mass., 20-25.
Kenton, Dorothy—Casino, Toledo, 19-25, Olentangy Park, Columbus, 26-July 2.
Keough and Ballard—Park, Bayonne, N. J., 20-25.
Kherns and Cole—Ft. Sheridan Park, Highwood, Ill., 19-25.
Kiralfo—Empire, Colorado Springs, 20-25.
Kleist, Musical—Suburban Park, St. Louis, 20-25.
Kokin, Mignonette—O. H., Chicago, 20-25.
La Nole Bros.—Luna Park, Coney Island, N. Y., 20-25.
La Tell Bros.—Saratoga Park, Pottstown, Pa., 20-25.
La Veen and Cross—Keith's, Boston, 20-25.
La Vine-Cimaron Trio—Keith's, N. Y., 20-25.
Laconas, Aerial—Kennywood Park, Pittsburgh, 20-25.
Laharte, Rose—Point of Pines, Mass., 20-25.
Lamonts, The—New O. H., Bradford, Pa., 20-25.
Langdon, Hardie—Electric Park, Marion, Ind., 19-25.
Larivee, A. C.—Weast, Peoria, Ill., 20-25.
Latona, Frank and Jen—Empire, Holloway, Eng., 20-25, Empire, New Cross, 27-July 2.
Latimore and Leigh—O. H., Chicago, 20-25.
Lawlor, Chas. B., and Daughters—Pastor's, N. Y., 20-25.
Lecky Sisters—Avenue, Pittsburgh, 20-25.
Le Clair and West—Lyric, Wichita, Kan., 20-25.
Lees, The—Unique, Winnipeg, 20-25.
Le Page—Keith's, Phila., 20-25.
Le Roy and Woodford—Proctor's 23d St., N. Y., 20-25
Leslie, Eddie—Olympia, Chattanooga, Tenn., 13-25.
Levey, Ethel—Keith's, Phila., 20-25.
Lewis and Lake—Lyric Park, Joplin, Mo., 19-25.
Libbey and Trayer—Lake Contrary, St. Joseph, Mo., 26-July 2.
Link, Billy—Forest Park, St. Louis, 20-25.
Litchfield, Mr. and Mrs. Neil—Idora Park, Youngstown, O., 19-25.
Lombard, Preston A.—Chestnut Hill Park, Phila., May 30—Indefinite.
Lorrett—Massabesick Park, Manchester, N. H., 20-26.
Lutz Bros. Park, Bayonne, N. J., 20-25.
Lutzenberger, H. R.—West Side Park, Muncie, Ind., 20-25.
Lyne and Leonard—Orph., Riverside, Cal., 20-25.
Lyons, Toby—Howard, Boston, 6-25.
McCarty, Myles—East End Park, Memphis, Tenn., 19-25.
McCune and Grant—Orph., Portland, Ore., 13-25.
McDonald and Howard—Pastor's, N. Y., 20-27.
McDowell, John G. and Alice—Kamono Park, Grand Rapids, Mich., 19-25.
McIntire and Heath—Keith's, Phila., 20-July 2.
McIntire and Rice—Crescent Gardens, Revere Beach, Mass., 20-25.
McKeever, Lizzie—O. H., Chicago, 20-25.
McShaffreys, Musical—Edison, Hoquim, Wash., 20-25.
Macey and Hall—Proctor's, Newark, 20-25.
Macks, The—Springbank Park, London, Can., 20-25.
Macks, Two—Steeplechase Pier, Atlantic City, N. J., 20-25.
Madcaps, Three—Keith's, Phila., 20-25.
Madison Bros.—Howard, Boston, 20-25.
Magic Kettle (Joseph Yarrick)—Proctor's 23d St., N. Y., 13-25.
Majestic Musical Four—Henderson's Coney Island, 13-July 2.
Major Sisters—Athletic Park, Buffalo, 20-25.
Mantell and Lamb—Central, Seattle, Wash., 19-25.
Marcel's Art Studies—Orph., Los Angeles, 20-July 2.
Mardo—Lake Contrary Casino, St. Joseph, Mo., 13-25.
Mareenos, Three—Henderson's, Coney Island, N. Y., 13-25.
Marlo and Plunkett—Avenue, Pittsburgh, 20-25, Casino Park, Toledo, 6, 27-July 2.
Marsh and Sartella—Proctor's 23d St., N. Y., 20-25, Proctor's 5th Ave., N. Y., 27-July 2.
Marsh—Recreation Park, Pittsburgh, 20-25.
Marshall, The Mystic—Barber Park, Bellows Falls, Vt., 20-26.
Martinettis, The—Kennywood Park, Pittsburgh, 20-25.
Martinot, Sadie—Keith's, N. Y., 20-25.
Martyne—Park, Shreveport, La., 5-July 3.
Mason and Keeler—Moss and Stoll, Eng., 28-Nov. 18.
Mason's Society Belles—Woolworth's, Lancaster, Pa., 20-25, Newport, R. I., 27-July 2.
Meier and Mora—Hippodrome, Liverpool, Eng., 20-25.
Melville and Stetson—Shea's, Buffalo, 20-25.
MEREDITH SISTERS—Stockholm, 3-26, Aquarium, St. Petersburg, 29-Aug. 11.
Merian's Dogs—Keith's, Phila., 6-25.
Merritt, Hal—Keith's, N. Y., 20-25.
Mills and Elida—Young's Pier, Atlantic City, 1—indefinite.
Mills and Morris—Young's Pier, Atlantic City, 13-25.
Millards, Bill and Bob—Casino, Kalamazoo, Mich., 19-25.
Minor and Galbraith—Empire, San Jose, Cal., 20-25.
Mitchell and Kain—Keith's, Phila., 20-25.
Mitchells, The—Athletic Park, Buffalo, 20-25.
Mizzen and Mayne—Pastor's, N. Y., 20-25.
Montgomery and Pearl—Sans Souci, Chicago, 20-25.
Mooney and Holbein—Springbank Park, South Bend, Ind., 12-25.
Moore and Littlefield—Olentangy Park, Columbus, 20-25.
Moore, John—Circus Variette, Stockholm, Sweden, June-July.
Mexican Band—Recreation Park, Pittsburgh, 13-25.
Moore, Tom—Place de Republic, Paris—Indefinite.
Morris and White—Henderson's, Coney Island, N. Y., 20-25.
Morris, May—Howard, Boston, 20-25.
Morrisey and Rich—O. H., Chicago, 20-25.
Mosher, Houghton and Mosher—Henderson's, Coney Island, 20-25.
Mosher's Bull Terriers—Boon Park, Circuit, May 30-July 18.
MOTOGIRL, LA CREATRICE—Barrasford Tour, Eng., 8-July 9.
Mudge, Eva—Forest Park, St. Louis, 20-25.
Mudger and Morton—Palace, Glasgow, Scotland, 20-25.
Murphy and Francis—Woolworth's, Pa., 20-25.
Murphy and Nichols—Keith's, Boston, 20-25.
Murphy and Nolen—Keith's, Phila., 20, 21.
MURPHY, J. A., AND WILLARD, ELOISE—Reeve's Park, Fostoria, 19-25.
Murray, Elizabeth—Keith's, N. Y., 20-25.
Nels and Brackett—Nickelodeon, Boston, 20-25.
Nelson, Katherine—Park, Bayonne, N. J., 20-25.
Nelson Comiques, Four—Sans Souci, Chicago, 20-25.
Newell and Steele—Howard, Boston, 20-25.
New York Comedy Four—Point of Pines, Mass., 20-25, Crescent Gardens, Revere Beach, Mass., 27-July 2.
Nichols, Blanche—Keith's, Boston, 20-25.
Nichols and Croix—Palace, Boston, 13-25.
Norworth, Jack—O. H., Chicago, 20-25.
Nugent, Katherine—Cleveland's, Chicago, 20-25.
O'Brien and Buckley—London—indefinite.
Olson Bros.—O. H., Chicago, 20-25.
Onri, Adele—Lakemont Park, Altoona, Pa., 20-25.
Orloff Troupe—Cleveland's, Chicago, 20-25.
O'Rourke and Burnette—Proctor's 23d St., N. Y., 20-25.
Palfrey and Hilton—Keith's, N. Y., 20-25.
Parke, Prof. Harry—Boyden Heights, Providence, 20-25.
Paulinetti and Piquo—Hippodrome, London, April 25-July 9.
Pelletier, Dora—Keith's, Phila., 20-25.
Pelot, Fred and Annie—Forest Park, Kansas City, 19-25.
Pewitt—Paradise Roof, N. Y., 20-25.
Phillips and Landers—Proctor's 23d St., N. Y., 20-25.
Pierce and Maizee—Proctor's 5th Ave., N. Y., 20-25.
Pinard and Gaffey—Steeplechase Pier, Atlantic City, N. J., 13-25.
Polk and Kollins—Empire, Middlesboro, 20-25, London, Middlesex and Cambridge, 27-July 2.
Potter and Hartwell—Pastor's, N. Y., 20-25.
Powers Brothers—Orph., Los Angeles, 11-25.
Prampins, The—Arcade, Portland, Ore., 20-25.
Preston, C. L.—Fairview Park, Dayton, O., 19-25.
Provo—O. H., Chicago, 20-25.
Radford and Winchester—Olympia Park, McKeesport, Pa., 20-25.
Radium Dancers, Five—Cleveland's, Chicago, 20-25.
Rado and Bertram—Point of Pines, Mass., 20-25.
Rae, John T.—Keith's, Boston, 20-25.
Randall, Sallie—Casino, Toronto, 20-25, Casino, Toledo, 27-July 2.
Raymond, Alice—Casino Park, Wheeling, W. Va., 20-25.
Reed Birds—Keith's, Phila., 20-25.
Reid and Gilbert—Suburban Park, St. Louis, 20-25.
Remington, Mayme—Paradise Roof, N. Y., 13-25.
Reno's Dogs—Young's Pier, Atlantic City, N. J., 20-25.
Rianos, Four—Robinson Park, Ft. Wayne, Ind., 19-25.
Rice and Prevost—Paradise Roof, N. Y., 13-25.
Rio Bros.—International, Niagara Falls, N. Y., 20-25.
Robbins and Trenaman—Atlantic City, N. J., 20-25.
Roberts, Edith—Nickelodeon, Boston, 20-25.
Roberts, Four—Empire, San Francisco, 6-25.
Robison, J. E.—Hippodrome, London—indefinite.

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Rogers and Lavine—Garden, Memphis, Tenn., May 30-26.
Ronaldos, Three—Crystal, Milwaukee, Wis., 19-25.
Rooney, Katie—Proctor's 5th Ave., N. Y., 20-25.
Rose, Edyth, Ballet—Recreation Park, Pittsburgh, 20-25.
Rose, Fred—Proctor's 23d St., N. Y., 20-25.
Rossow Midgets—Avenue, Pittsburgh, 20-25.
Rossow, Charley—Avenue, Pittsburgh, 20-25.
Roy, Leah—Pueblo, Col., 20-25.
Royce Bros.—Woodlynne Park, Camden, N. J., 20-25.
Russell and Buckley—Celeron Park, Jamestown, 20-25.
Russell and Dunbar—Vaudeville, Ogden, U., 20-25.
Russell, Dorothy—Proctor's, Newark, 20-25.
SABEL, JOSEPHINE—Ambassadeurs, Paris, France, May-June.
Sandor Trio—Proctor's, Newark, 20-25.
Sato, O. K.—Casino de Paris, Paris, May 1-June 30.
Satsuma—Park, Bayonne, N. J., 20-25.
Schockey, Mayme—Forest Park, Kansas City, 19-25.
Scotch Lassies, Eight—Proctor's 23d St., N. Y., 20-25.
Scott and Wilson—Henderson's, Coney Island, N. Y., 20-25.
Seeley and West—London, Eng.—Indefinite.
Senator Frank Bell—Waldemere Park, Erie, Pa., 20-25.
Seymour and Dupree—Alhambra, Paris, France, 27-July 31.
Shannons, Four—Howard, Boston, 20-25.
Shannon and Dixon—Pavilion Park, Kalamazoo, Mich., 19-25.
Shaw, Lillian—Springbank Park, London, Can., 20-25.
Shaw, Mr. and Mrs. Larry—Olcott Beach, Dunkirk, N. Y., 20-25.
Shedman's Dogs—Imperial, Coney Island, N. Y., 13-26.
Sherry, J. W.—Pastor's, N. Y., 20-25.
Sidonig—Vienna, Austria, 30-June 25.
Sieger Sisters—Avenue, Pittsburgh, 20-25.
Smedley Sketch Club—Mannion Park, St. Louis, 19-25.
Smith and Baker—Electric Park, Roanoke, Va., 20-25.
Smith and Doreto—Garrasford Tour, Eng., May 1-June 21.
SNYDER AND BUCKLEY—Forest Park, Kansas City, 20-25.
Somers and Niblo—Beacon Park, Webster, Mass., 20-25.
Southard, Annie—Howard, Boston, 20-25.
Spadoni—Paradise Roof, N. Y., 13-25.
Sparrow—Park, Bayonne, N. J., 20-25.
Splessel Bros.—Suburban Park, St. Louis, 20-25.
Stanley and Brockman—Pastor's, N. Y., 20-25.
Stein-Eretto Family—Brighton Beach, N. Y., 20-25.
Stevens, Edwin—Avenue, Pittsburgh, 20-25.
Stewart, Geo.—Cleveland's, Chicago, 20-25.
St. John and Le Fevre—Alameda Park, Butler, Pa., 20-25.
St. Onge Bros.—Proctor's, Newark, 20-25.
Stuart and Varnado—Recreation Park, Pittsburgh, 20-25.
Stuarts, Musical—Lake Park, Canton, O., 20-25.
Sutton, Larry—Salt Lake City, 20-25.
Swickard, Mr. and Mrs.—Grand, Halifax, Eng., 20-25.
Swor and Westbrook—Novelty, Denver, 13-25.
Sylvester, Louise—Monroe Park, Toronto, 20-27.
Taffary's Dogs—Euclid Ave. Garden, Cleveland, 20-25.
Tanakas, The—Henderson's, Coney Island, N. Y., 20-25.
Techow's Cats—Paradise Roof, N. Y., 20-25.
Terry and Lambert—Tivoli, Clapham, 20-27, Tivoli and Battersea, Eng., 27-July 2.
Thomas and Hall—Athletic Park, Buffalo, 20-25.
Thompson, Dana—Recreation Park, Pittsburgh, 20-25.
Tippell and Kliment—Unique, Bakersfield, Cal., 20-25.
Toledo and Price—Henderson's, Coney Island, N. Y., 20-25.
Trask and Murray—Orph., Portland, Ore., 20-25.
Tomkins, William—Monte Sano Casino, Augusta, Ga., 20-25.
Troubadour Four—Oak Park, Greensburg, Pa., 20-25, Summer Park, Greensburg, Pa., 27-July 2.
Tsudo—Lakemont Park, Altoona, Pa., 20-25.
Turner's Pickaninnies—Tivoli, Sydney, Australia, May 18—Indefinite.
Trainor and Button—American Pavilion, So. Bend, Ind., 19-25.
Van Auken and Vannerson—Keith's, Phila., 20-25.
Van Brothers—Southern Park, Pittsburgh, 13-25.
Van Dorns—Steeplechase Pier, Atlantic City, 20-25.
Van Normans—Recreation Park, Pittsburgh, 13-25.
Vance, Clarice—Proctor's 23d St., N. Y., 20-25.
Vanos, The—Steeplechase Pier, Atlantic City, N. J., 20-25.
Vardaman—Unique, Bellingham, Wash., 20-25.
Vassar Girls, Eight—Chester Park, Cincinnati, O.—Indefinite.
Waldorf and Mandez—Shea's, Buffalo, 20-25, Lake View Park, Terre Haute, Ind., 26-July 2.
Walker, Ben Howard, Boston, 20-25.
Waller and Magill—Birmingham, Ala., 20-25.
Waliz, Al.—Paradise Roof, N. Y., 13-25.
Walsh, Annie—Nickelodeon, Boston, 20-25.
Waltzinger, Bertha—Euclid Ave. Garden, Cleveland, 20-25.
Ward, Charles B.—Reeve's Park, Fostoria, O., 19-25.
Ward, Hi Tom—Riverside Park, Montreal, Can., May 23-July 2.
Warren and Blanchard—Suburban Park, St. Louis, 20-25.
Waters, J. R. Casino Park, Denver, Col., 20-25.
Waterbury Bros. and Tenny—Forest Park, St. Louis, 20-25.
Weiland—Pavilion, Glasgow, 20-25, Lyric, Liverpool, Eng., 27-July 2.
Welsh, Ben—Proctor's, Newark, 20-25.
West and Van Sicien—Young's Pier, Atlantic City, N. J., 20-25.
Weston and Beasley—Mannion's Park, St. Louis, 20-25.
Weston Sisters—Pastor's, N. Y., 20-25.
Whangdoodle Four—Proctor's, Newark, 20-25.
Wiley, Hamilton—Athletic Park, New Orleans, 20-July 2.
Willard—Stag, Parkersburg, W. Va., 6-July 2.
Willard's Minstrels—Young's Pier, Atlantic City, 20-25.
Williams and Melburn—Fair View Park, Dayton, O., 19-25.
Williams and Slater—Proctor's, Newark, 20-25.
Wilson, Tony—Keith's, N. Y., 20-25.
Winfield, Reata—Columbus, 19-25.
Winner, Carrie—Hillinger's Garden, Chicago, 20-25.
Wolfing's Stallions—Rob's Casino, North Beach, L. I., 13-25.
Wood, Milt and Maude—Olentangy Park, Columbus, O., 20-25.
Wordette, Estelle—Pastor's, N. Y., 20-25.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Wrley and Wylson—Athletic Park, New Orleans, 20-July 2.
Yackley and Bunnell—Point of Pines, Mass., 20-25.
Yankee Comedy Four—Casino, Ocean View, Norfolk, Va., 13-25.
Young and De Vole—Paradise Roof, N. Y., 13-25.
Young, Ollie, and Prevost—Ingersoll Park, Des Moines, Ia., 19-25, Suburban Park, St. Louis, 26-July 2.
Youngs and Brooks—Olympic Park, Chattanooga, Tenn., 13-25, Glendale Park, Nashville, 27-July 2.
Zarns, The—Luna Park, Coney Island, N. Y., 20-25.
Zeb, Zarrow, Schrock and Rice—Avenue, Pittsburgh, 19-25, Toledo, O., 26-July 2.
Zimmer, John—Brighton Beach, N. Y., 20-25.
Zimmerman, Willie—Paradise Roof, N. Y., 13-25.
Zoravas, Streator—Recreation Park, Pittsburgh, 20-25.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—A dozen champagne dancers from The Silver Slipper lead the list of attractions this week at the Chicago Opera House, and the dramatic sketches are headed by The Half-Way House, played by Mr. and Mrs. Perkins Fisher. The rest of the bill includes Jack Norworth, Galletti's monkeys, Morissey and Rich, Mignonette Kokin, M. Provo, Mr. and Mrs. Jack Hayman, Olson Brothers, Elliott and Harrison, Latimore and Leigh, Hugel Brothers, and Lizzie McKeever.==Cleveland's: Five Radium Dancers head the bill, appearing simultaneously with the introduction of the radium ballet at the Garrick. Mayme Gehrue returns, and Favor and Sinclair give a sketch. Others on the bill are Orloff Troupe, Kathryn Nugent, Mabel Adams, William D'Onzo.==Trocadero: The Derby Girls.==Sam Jack's: Jack's Burlesque co.==Sans Souci: Holloway Trio, Montgomery and Pearl, Four Nelson Comiques, Irene Franklin, Gruett and Gruett.==Bismarck Garden: Bunge's Orchestra.==Hillinger's Garden: Corro and Corro, Carrie winner, and Onzo.==Items: Ziska and King made a hit at the Chicago Opera House last week, and Lillian Seeger's cornet solos aroused enthusiasm.—Flood Brothers made a hit at Cleveland's with their acrobatic comedy sketch, and Everhardt, the hoop roller, was tremendously applauded, giving one of the most thrilling exhibitions of the kind ever seen here. Sager Midgeley and Gertie Carlisle made themselves prime favorites. O. L. COLBURN.

BOSTON, MASS.—After the benefit to the attaches 20 the Howard Athenaeum will remain dark until Autumn.==Keith's, of course, is an all-the-year-round attraction, and the Fadettes Orchestra is as popular as ever. The other cards are Will H. Murphy and Blanche Nichols (new act), La Veen and Cross, Empire Quartette, Bailey and Madison, Spenser Kelly, Barto and Lafferty, John T. Rae, Juggling Barretts, Besnah and Miller, Conroy and McDonald, and the biograph.==With the stock co. at the Palace this week are Charles Mackie, the Grahams, Wally and Lottie Helston, Frank Emerson, Ricker and Swan, and Carter and Howard.==The Lyceum, too, has a stock co in burlesque, supplemented by Berry and Randall, Maud Detty, Jack Marshall, and Annie Carter.==Austin and Stone's has Frank Millard, May Bryant, Ben Walker, Dandy and Wells, Lorene and Hall, Kennedy and Kennedy, Dunn and Evelyn, the Parsons Sisters, Davene and Shurtz, Powell Comedy Trio, and Van Harde and Clinton.==At Lexington Park the rustic theatre presents the Harmony Trio, the Craigs, Lester and Kelley, Miett's dogs, and the kosmograph.==Norumbega Park introduces Everett Trio, Bedford and Winchester, Mozart Comedy Trio, and the kosmograph.==Crescent Gardens, at Revere Beach, is now open, with a bill including Gardner and Maddern, McIntire and Rice, George Austin, Kenpette and Patterson, Anderson and Howard, and moving pictures.==Point of Pines has vaudeville this Summer instead of opera, and presents this week the New York Comedy Four, Rose La Harte and co., Cotton's donkeys, Yackley and Bunnell, Rado and Bertram, and moving pictures.==The Medford Boulevard Theatre has been opened by J. W. Gorman, who presents his own Alabama Troubadours.==Items: C. H. Waldron has a number of new burlesques by a Boston author which he will put on at the Palace before the Summer is over.—There will be no more Sunday concerts in Boston this season, and would-be patrons who went to the houses found the doors closed. That leaves the monopoly for Sunday entertainment with Revere. JAY BENTON.

CLEVELAND, O.—Manager Max Faetkenhauer opened his handsome Summer resort, the Euclid Avenue Garden Theatre, 13, and it is conceded to be without a peer in every respect. Being located among the swell residences of this famous avenue, its success is assured. A fine vaudeville bill, with Max Faetkenhauer's American Band and Mlle. Shakosch as headliners, was the attraction. For the second week the bill will include Will M. Cressy and Blanche Dayne, Bertha Waltzinger, Howard and Bland, Carlin and Otto, Sophie Burnham, and Tafforv's dogs. Manager Max Faetkenhauer has surrounded himself with popular and well-known men. Fred Brandt as treasurer looks after the box-office, and Colonel William Moxon, the advertising man, who takes up the pasteboards, is as well known to the profession as to the public, having been with the Euclid Avenue Opera House for five seasons, ahead of Frank Daniels two seasons, and managed the Empire Theatre at Columbus, O., at its start. WILLIAM CRASTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop. and mgr.; Louis Kilby, res. mgr.): The crowds continue and the house will not close for two weeks longer at least. The bill week 13 gave big satisfaction. It comprises the Simpsons, Cartwell and Harris, Jack Theo Trio, James B. Donovan, Hickey and Nelson, Herbert Lloyd and Lillian Lilyn (who made a big hit), Ed Groth and co., and the electograph.==Items: James Leonard, the well-known Celtic comedian, last season with Gus Hill, is resting at his home here. He was initiated into the mysteries of the local Raspberries at Poli's at the last meeting.—Fred Curtis, the genial treasurer of Poli's, who is an expert pianist and magician, and who possesses a very complete paraphernalia, which he handles most cleverly, will fill a limited number of park engagements during Summer. He is known professionally as Corona and has several flattering offers under consideration. A. DUMONT.

KANSAS CITY, MO.—The vaudeville bill at Hopkins' Forest Park 12-18 was headed by Madame Mantelli. Her turn was loudly applauded. Martinetti and Grossi won much favor. Zoa Mathews' coon songs and Billy Link's monologue were very entertaining. Clayton, Jenkins and Jasper and Blockson and Burns were more than well received. Business good. For 19-25: James J. Corbett, Clara Ballerini, the Pelots, Snyder and Buckley, Mayme Shockey, and Ballerini's dogs.==In the German Village at Electric Park 12-18 the usual bill of three numbers entertained large crowds nightly. William G. Rogers, a well-known baritone, sang several selections and was enthusiastically received. Willette Clarette in songs and dances also won favor, while Mildred Glover and her pickaninnies repeated their hit of the previous week. D. KEEDY CAMPBELL.

BUFFALO, N. Y.—Shea's Garden Theatre presented the following bill week 13: George Hanlon and Sons, Clayton White and Marie Stuart, James Richmond Glenroy, Julius Tannen, Orville and Frank, Marlowe, Plunket and co., John and Bertha Gleeson and Fred Houlihan, Russell and Buckley, and the kinetograph.==Lafayette Stock co., under the direction of Charles Falke, at the Lafayette Theatre, did a good business with Charles Robinson and Joe Fields as headliners.==Athletic Park is doing a big business and there is no doubt that it will prove a great success. Baker and Linn as the headliners made a great hit. Others were Petching Brothers, Saint John and Le Fevere, Tommy Hayes, John F. Clark, and Martin and Quigg. P. T. O'CONNOR.

JERSEY CITY, N. J.—Park Theatre, Bayonne (Leon Stears, prop.; J. M. Lederer, mgr.): Business is fine. The management is giving clean, good bills, and the public is commencing to know it. Appearing 13-18 were Irving Jones, Tenbrooke, Lambert and Tenbrooke, Four Huntings, Hathaway's baboons, the De Witts, Watson and Hills, the Tanakas, and Belleclaire Brothers.==Items: Belleclaire Brothers do a fine physical culture act.—Tenbrooke, Lambert and Tenbrooke did a novelty musical act.—Booked 20-25: Keough and Ballard, Crauford and Manning, John F. Clark, Caldwell and Harris, Katherine Nelson, Lutz Brothers, Satsuma and Sparrow. WALTER C. SMITH.

SAN FRANCISCO, CAL.—The bill at the Orpheum week 6-13 is devoid of any particularly attractive features. The headliner was Truly Shattuck, a former San Francisco girl. Her singing is pleasing, but did not create a furore. Leah Russel, the Hebrew soubrette, told some very clever stories and sang a few good parodies. Others are Avon Comedy Four, Brandow and Wiley, Burke, La Rue and the Inkey Boys. Gaston and Stone, Powers Brothers, Marcel's living pictures, and motion pictures.==The Chutes is offering Walsh and Logon, Jones, Sylvester and Pringle, Gus Kiralfo, Great Alfons, Mr. and Mrs. Ben Hunn, Mildred Manning, and the animatiscope. OSCAR SIDNEY FRANK.

ST. LOUIS, MO.—For week 19-25 Forest Park Highlands offers Jess Dandy, Eva Mudge, Waterbury Brothers and Tenny, Billy Link, Carson and Willard, and Flood Brothers.==At the Suburban Captain Bass, the bull fighter, will be retained. Others are Musical Kleist, Spissell Brothers, Warren and Blanchard, Charles J. Burkhardt, and Reid and Gilbert.==At Mannion's Park the bill consists of the Smedley Sketch Club, Weston and Beasley, Naomi Ethardo, George W. Moore, and Darmody.==The Topsy Turvy Burlesquers are at the Standard.==Brief musical extravaganzas prevail at West End Heights, with a number of specialties by well-known performers. J. A. NORTON.

PHILADELPHIA, PA.—Keith's New Theatre 20-25 presents McIntyre and Heath, Ethel Levey, Merian's dogs, Stuart Barnes, Van Auken and Vannerson, Reed Birds, Mitchell and Cain, Dora Pelletier, Le Page, Murphy and Nolan, Goldsmith and Hoppe, Three Madcaps, Hayes and Wynne, and biograph, all pleasing acts to splendid patronage. Open all Summer, as usual.==The Lyceum is running a Summer season with weekly change of attractive titles. Week 20-25 London Gaiety Girls. Baltimore Belles 27. Will remain open as long as profitable. S. FERNBERGER.

CINCINNATI, O.—The bill at Coney Island 12-18 was unusually strong, including Mlle. Arminta in an athletic turn, McKinnon and Reed in a black-face act, Wheeler and Wilson, and Charles Heclow in a comedy turn.==At Chester Park 12-18 Carolyn Young proved herself an accomplished whistler. Recklaw gave a wonderful exhibition on the bicycle, Charley Burkhardt proved a clever Hebrew impersonator, Montgomery and Pearl offered a good musical act, and Meehan's dogs gave their usual splendid performance. H. A. SUTTON.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week 20-25 opened to fairly good attendance, but below the preceding weeks. Following is the programme: Rossow Midgets, Edwin Stevens, Drawee, Zeb and Zarrow Troupe, Charley Rossow, Sieger Sisters, Marlow, Plunkett and co., Three Jacksons, Mr. and Mrs. Sidney Drew, Donald and Bowen, and Sisters Lecky. ALBERT S. L. HEWES.

ATLANTIC CITY, N. J.—Young's Pier Music Hall (Harry D'Esta, mgr.): Week 13-18: McWaters and Tyson co., Estelle Wardette and co., Lyons, the Batchelors, Al. Reno's dogs (second week), Rhode's Marionette Theatre, and vitagraph. Parsifal Musical Festival 19, 20-25: Duffin and Redcay Troupe, West and Van Sicley, Three Barretts, Willard's Pinafore Minstrels, Al. Reno's dogs, Rhode's Marionette Theatre, and kinetograph.==Steeplechase Pier (G. W. Clement, mgr.): 13-18: Chadwick Trio, May Parker, Joe Watson, the Harts, Pinard and Gaffy, Harry Ellis, John Healy, Sansone and Delciol, and vitagraph. 20-25: The Hurleys, Bert Edwards and Irene Vaughn, Van Dorens, Adams and White, Two Macks, Herbert and Yorke Trio, and the vitagraph.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A little warm weather did not make any difference in the crowds who went to see a splendid bill week 4-12. Madame Slapoffski has won the hearts of all music lovers; her singing is a rare treat that few care to miss. The Colby Family have returned, but do nothing new in their musical entertainment. Belle Gordon has a line of startling athletic stunts, and Flo Adler is a gifted cantatrice. In their second week were Hume, Ross and Lewis, Charles Deland and co., and the motion pictures.==Chutes Park (Hy. Koch, mgr.): Nothing startling doing. Band concerts and the usual run of side attractions fill the bill.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business continued large 13-18 in spite of numerous rival attractions. Will McCressy and Blanche Dayne in The Village Lawyer made a hit and Francesca Redding, Ford Sisters, Louie Daere, Four American Trumpeters, Wilson and Davis, and Wiggins and Green were well received. For 20-25: Bertha Allison, Jack Mason's Society Belles, Emmett Devoy and co., De Witt, Burns and Torrance, Fitzpatrick and Tapper, Walter Daniels, and Murphy and Francis.==Item: Bertha Allison, who made a success on the Keith Circuit, is the daughter of Morris Gershel, a well-known business man of this city.

DETROIT, MICH.—The Lyceum closed 11 after a successful engagement of several weeks by the Eugenie Blair Stock co., which leaves the Temple the only place of amusement open.==The Temple has a very entertaining bill week 13-18, headed by Frederick Hallen and Mollie Fuller in His Wife's Hero. Others are Kelly and Violette, Smirl and Kessner, the Columbians in The Wax Doll, in which Claire and Marilyn, two clever little tots, are chief features; La Dell Trio, Lillian Shaw, Reno and Richards, the Rozinos, and kinetograph.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): S. R. O. entire week 6. For week 13: Dervin, Wilma Sisters, Verne and O'Brien, Exposition Four, the Albions, J. Turner Wall, Curtain and Blossom, M. A. Snow.==Grand Opera House (Dick P. Sutton, mgr.): Three Diamonds, Mr. and Mrs. Carl Carter, J. H. Jackson, Cox Family, Hoffman and White, Gladys Gray, and Moving Pictures.==Empire (Dick P. Sutton, mgr.): Williams and Haumer, Anderson, Craft, Richard Downer, Lottie Burke, and moving pictures.

MICHIGAN CITY, IND.—Washington Park Summer Theatre (A. Cook, mgr.): Vaudeville continues on the boards here, with Burton and Burton, Gilmore and Latuer, Marsh Craig, Rome and Furguson, Sheppard and Porter, and William H. Windom, who is making a great hit as a nurse girl in a monologue and songs that bring down the house. The management is doing everything possible to make a first-class house of this new enterprise, and the crowds are large.

LOUISVILLE, KY.—Work is rapidly progressing on the new Hopkins vaudeville theatre, which was formerly known as Music Hall, and is being entirely remodeled under the direction of an expert. Colonel Hopkins announces that the Louisville Theatre will be in the circuit of principal vaudeville houses of the country and will play the very best attractions available. The new theatre has a good location, and will probably be managed by William Reichman.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Week 5: Nichols Sisters, and Genaro, and Bailey, Snyder and Buckley team, Mullen and Corelli, the Rexos. Every act went splendidly. Business big. Week 15: Four Nelson Comiques, Brothers Dixon, Leo and Chapman, and Irene Franklin were all strong. Hal Davis, Inez Macauley and co. presented the exciting sketch Pals and scored a great hit.

FT. WAYNE, IND.—Robison Park Theatre (George H. Fisher, mgr.): Week 5-11: Kitamura's Japs, Montgomery and Pearl, Sophie Burnham, and Frank O'Brien pleased large crowds. Special musical feature, City Packard Band (local) 5-12. Banda Rossa 7-11 played to large and pleased audiences. Week 12-18 opened with packed house. Wilfred Clark and co., Dorothy Kenton, Arthur Rigby, Bush and Gordon, Leighton and Leighton.

ERIE, PA.—Waldameer Park (H. F. Wilbor, mgr.): Week 13-18: The Great Heywood, Marion and Dean, William Cahill, Harry Hastings and Viola Sheldon, Kumins Trio. Good sized and well pleased audiences. The Kilties 17-19.==Four Mile Creek Park (H. T. Foster, mgr.): Opened for the season 14 with Dan Crimmins and Rose Gore, Mlle. Valesca, Charles Hanley, Harry M'Avoy, Jack Warren French, and the Bell Sisters to large attendance.

PITTSFIELD, MASS.—Berkshire Park Theatre (P. J. Casey, mgr.): 6-11: Ah Sing Foo, the Hills, Louis Green, May Leon, and Eldora drew well. 13-18: Charles Brown, Billie Golden, Eulah Lee, Talbot and Rogers, Walter G. Brown, and Ellis Sisters are drawing good houses.==Item: Manager Sullivan plans to spend July in New York booking attractions. He announces the opening of the Colonial Aug. 15, with Dockstader's Minstrels.

OGDEN, U.—Glenwood Park (C. H. Kircher, mgr.): Bates and Ernest, Howard Morris, Sawtelle and Sears, Stodd and Well, the Great La Croix, Heath and Excelia 6-11. Morris and La Croix deserve special mention. Business fair.==Utahna Park (W. R. Gourlay, mgr.): Miss Russell, Howard and Campbell, Joan Wilson, Devoy and Peri, Baby Flo Russell, and the Laurelles. Extra good bill. Business very good.

BATH, ME.—Merry Meeting Park (Brunswick): The park opened 13 with J. W. Gorman's Vaudeville Stars. The entertainers were: The Village Choir Quartette, Hodgkins and Leith, Three Hickman Brothers, Will Philbrick, and the Marcellos. A large crowd was attracted in spite of the cold weather and all were pleased. Hodgkins and Leith and the Village Choir scored heavily.

ZANESVILLE, O.—Farm (H. J. Kelly, mgr.): Almost continuous rain week 5-11 caused business to fall off. Mangrove and Shanklin, Friese Sisters, W. C. Fields, Nick Russell, and Fanny May pleased. Bill week 13-18: Kelley and Wentworth, Electric Comedy Four, Millard Brothers, Friese Sisters (third week), Rowe and Rowe, Tommy Merrick, George W. Kerr.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Opened 5 with Galleti's dogs and monkeys, Lavine and Brother, Emmett and Kane, Lillian Waltone, and Herr Saona. Business good. James H. Culley, the Northern Comedy Four, Aumann, Carter Waters co., and Doherty's poodles 12-18, pleasing nice business.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week 13: Good bill, with E. C. Bennett, Cal Uhl, Powers and Theobald, and McGuire and Storze.==Weast (C. F. Bartson, mgr.): S. Sunetore, Collins and Keene, the Morrisons, Davis and Davis, and Seville Sisters, taking well.==Jacobs' (A. F. Jacobs, prop.): Stock co. and vaudeville, pleasing patrons.

BRUNSWICK, ME.—Merry Meeting Park: Week 13, opening of the season, J. W. Gorman's Vaudeville Stars are drawing large audiences. Three Hickman Brothers and the Village Choir are making big hits. The co. includes Hodgkins and Leith, the Marvellos, and Will Philbrick.

CHEYENNE, WYO.—Crystal (Crystal Amusement Co., mgrs.): Bingham and Sable, E. L. Barbour, Nellie Revell, Pringle and Kenwood, E. L. Burdeck 6-13. Very poor performances to fair houses. Hyde and Wilson, Harry W. Marshall, Leo and Sulkey 13-20. This bill is not as good as last week's.

COLUMBUS, O.—Olentangy Park (W. W. Prosser, mgr.): Vaudeville is doing well. The bill week 13 was well received. It was made up of: Mr. and Mrs. Nell Litchfield, Armstrong and Holly, Stanley and Wilson, Vera King, Don Gordon, and Ferguson and Beeson.

RICHMOND, VA.—Casino (Jake Wells, gen. mgr.; Charles I. McKee, mgr.): Vaudeville 13-18; splendid bill; good business. Bill includes Lionel Strongfort as headliner, Piccolo Midgets, Fleury Trio, Dorothy Walters, Delmore and Darrell, and Lawson and Namon.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds continue to applaud good bills. Week 12-18 bill included Lew Bloom and Jane Cooper, Shannon and Lucier, Mlle. Amoros, Tony Wilson and Heloise, Agnes Lee Martyne, Cordua and Maud, and the Glockers.

LONDON, CAN.—Springbank Park (C. E. A. Carr, mgr.): Georgia O'Ramey, Bandy and Wilson, Falardo, Emile Subers, McCann Family, and the cineograph 13-18 make the best bill this season, and the business is big. 20-25: Curtis and Adams, Lillian Shaw, the Hollands, the Macks, and the cineograph.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, mgr.): Miss Bavlies, Barrington and Martelle, James and Bonnie Farley, Leonard Kane, the Brownings, and Caron and Farnum attracted big business 13-18.

NILES, O.—Avon Park (James Weis, mgr.): Bill week 12-18: Musical Bentley, Duffy, Sawtelle and Duffy, John D. Gilbert, Four Rianos, Alexis and Schall, and Hungarian orchestra. Every act a hit. Packed houses.

SPRINGFIELD, O.—Spring Grove Casino (E. F. Martiny, mgr.): Week 13-18: Jones and Walton, C. L. Preston, Williams and Melbourn, Morris Manley, and Fiske and McDonough, with the kinetograph were well received. Medium business.

PARK CITY, U.—Dewey (F. J. McLaughlin, mgr.): Dark 6-11.==Park City Family Theatre (Christianson and Venables, props. and mgrs.): Miss Eddy, Russell and Dunbar, and moving pictures pleased good houses week 6.

LA PORTE, IND.—Bluff Side Pavilion (W. J. Hall, mgr.): Season opened 11, with Shannon and Dixon, Marshall and Loraine, the Ogdens, Adalaine La Farve, Bobby Carroll, and A. Boswell. Good bill. Fair attendance.

NEWARK, N. J.—Proctor's: Excellent bill week 13 to good houses. William H. Thompson and co., Clarice Vance, Mason and Francis, the Macbans, Brooks Brothers, Swift and Barton, Emerson and Stone, William Rowe, and the kalatechnoscope.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Week 6: Mardo, Dave Nowlin, Gladys Van, Naomi Ethardo, and Musical Kleist. The best bill of the season.

NEW CASTLE, PA.—Cascade Park Theatre: 13-18: Great Vernon and co., Adele Purvis Onri, Maxwell and Dudley, the Musical Goolmans, and Harry Tsuda. Good business and co.

BUTLER, PA.—Alameda Park Theatre (Fisher and Walters, mgrs.): Week 13: Clemenso Brothers, McDevitt and Kelly, Frank Whitman and Fonti Boni Brothers. Fine performance to good business.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 13-18: Wagner Sisters, Susie Hardy, Milburn Sisters, Minnie Granville, May Neilson, Mae Lawrence and James D. Proudlove. Large business.

WATERLOO, IA.—Johnstone Electric Theatre (E. H. Johnstone, mgr.): Business fair. Bill week 13-18: "Bosanko," Miss Radcliff, Powers and Freed, Bernhart and Bussler, Jack Rousek, and kinetoscope.

PETERSBURG, VA.—Ferndale Park Casino (William E. French, mgr.): Sellers' Juvenile Minstrels opened season 6-11. Small business. Good co. John Fay Palmer's co. 27.

DANVILLE, VA.—Casino (Jake Wells, mgr.): Waltbour and Kraemer, Edna Davenport, Princeton Sisters, biograph, Van Lees and Matthews 13-18. Fairly good bill and attendance.

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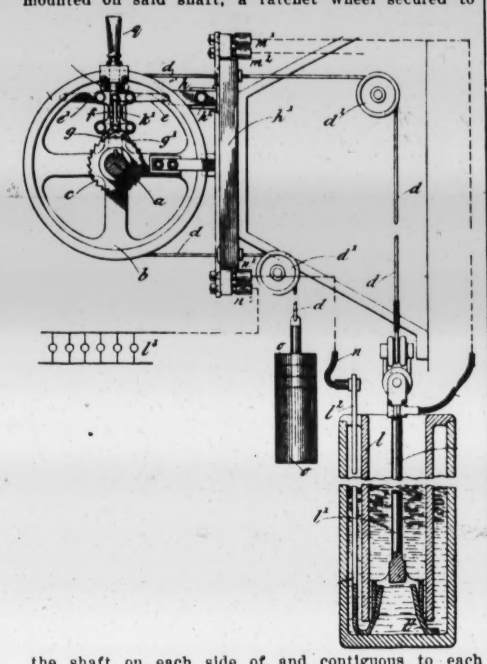
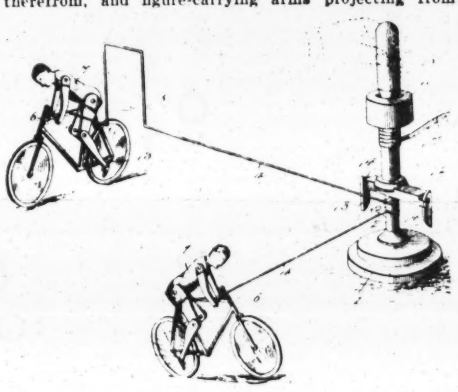
Ernest F. Moy and Percy H. Brastle, of St. Pancras, London, Eng., filed Dec. 11, 1903, a regulating apparatus for varying the current supply in stage-lighting-lamp circuits, having in combination a shaft with means to revolve the same, wheels loosely mounted on said shaft, a ratchet wheel secured to



the shaft on each side of and contiguous to each wheel, and means adapted to connect said wheel and shaft together when the shaft is revolved in either direction, means adapted to entirely disconnect the said wheel at the will of the operator, and means for varying adjustable resistances placed in said circuits, substantially as and for the purpose set forth and shown in the drawings.

—

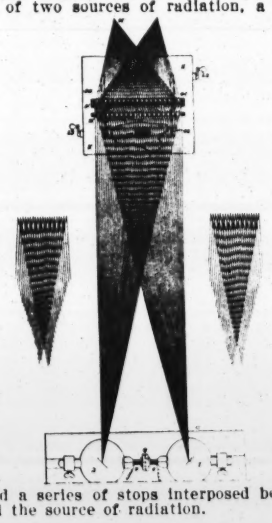
John J. Quinlan, of Charlestown, Mass., filed Oct. 21, 1903, a device of the character described, the combination with a stem having a rod projecting therefrom, and figure-carrying arms projecting from



the rod; of a sleeve revolubly mounted upon the rod, arm-engaging devices connected to the sleeve, a handle, and a spring connected at opposite ends to the sleeve and handle.

—

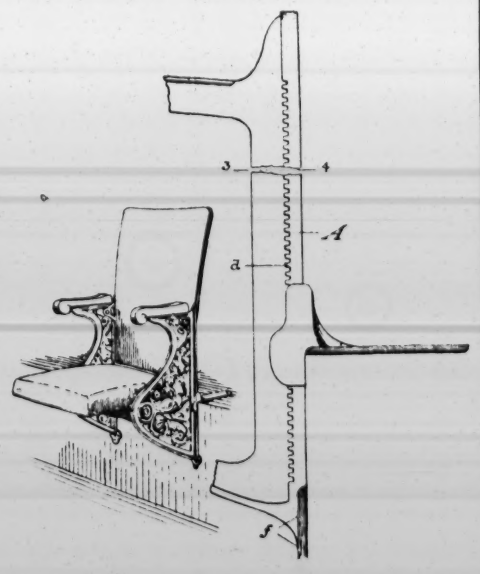
Homer C. Snook, of Philadelphia, Pa., filed June 22, 1903, the combination in an X-ray stereoscopic apparatus, of two sources of radiation, a fluorescent



screen, and a series of stops interposed between said screen and the source of radiation.

—

Frank Hausle, of New York, filed March 19, 1903, in combination with a chair-support provided with a vertically arranged rack, of a support therefor consisting of an upwardly projecting portion having a vertical wall to abut against the rear wall of the rack, an inclined channel therethrough to allow the



rack to slide freely therethrough, and a rack C formed below and opposed to the upwardly projecting portion adapted to receive the first-mentioned rack and support the chair whereby the chair-support can be moved upward or downward after having its upper end tilted forward, thus disengaging the teeth of the vertical rack from the rack C, allowing the support to slide freely through the inclined channel.

—

Warren R. Kinnear, of Columbus, O., filed Sept. 9, 1901, a curtain composed of slats hinged together, a device comprising a shank portion having a shoulder

to prevent lateral separation of the slats, and a head portion projecting beyond the end of the slat, substantially as described.

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